

A Brief History of Music, the practice and the philosophy thereof
being for the Dissertation (Thesis) for a Doctor of Arts (AD)
(Music and Philosophy) from Belford University.

***SPECIAL PROJECT WHITH CHAPTERS PLUS
ADDITIONAL CHAPTERS AS TO THE SUBJECTS
COVERED AS PRESCRIBED BY BELFORD UNIVERSITY***

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1. Introduction and History of Music
2. Aspects of Style
3. Dance Ethnology
4. Early 20th Century Music
5. Gender and Performance
6. Jazz Studies
7. Jazz, Film and Opera
8. Music Composition
9. Ethnicity in Music
10. Philosophical Skills

The above contents are in accordance with the requirements as laid down by the University, as to what is to be contained within this dissertation, in addition to Chapters 1 and 9, in order to make the dissertation as comprehensive as possible.

Preface

Music is an ever evolving subject and activity that has different genres and types, not to mention the various applications of music to various situations, such as in enjoyment & entertainment (recreation), military applications, therapy (Herve comes to mind), and productivity in the work place.

The purpose of this dissertation is to give the reader a perspective of music found and not found in the literature and other sources.

I dedicate this dissertation to the faculty and personnel of Belford University for believing in my abilities and affording me the challenge of putting my knowledge, research and thoughts down onto paper.

Chapter One: Introduction and History of Music

Music is the science and art of creating noise to form a pattern that can both be listened to and identified accordingly. Music can also be defined as the science of harmonically sounds; instrumental or vocal harmony (2)

The discovery of music is approximately 50 000 years old (1), and early modern humans have believe it or not, migrated originally from Africa to all habitable continents throughout the world. It goes without saying that go anywhere in the world, music in some form or other is played, sung and performed. Meaning that even tribal people have their own system of music, and it goes with out saying that scientists and anthropologists have determined that music must have been present in the ancestral population, prior to the dispersal of the Homo sapiens (humans) throughout the world.

It is interesting to note that even musical instruments especially the stringed instruments have been invented and constructed in different parts of the world with similar concepts and principles in design albeit it that the different parts of the world are unrelated to each other. (However Western influence no doubt changes all of that)!

If Greek Legend is to be believed, it would have been a twang of a bowstring that made the god Apollo aware of the musical properties of a vibrating string.

It is a man by the name of Jubal in the holy scriptures who invented the use of musical instruments.

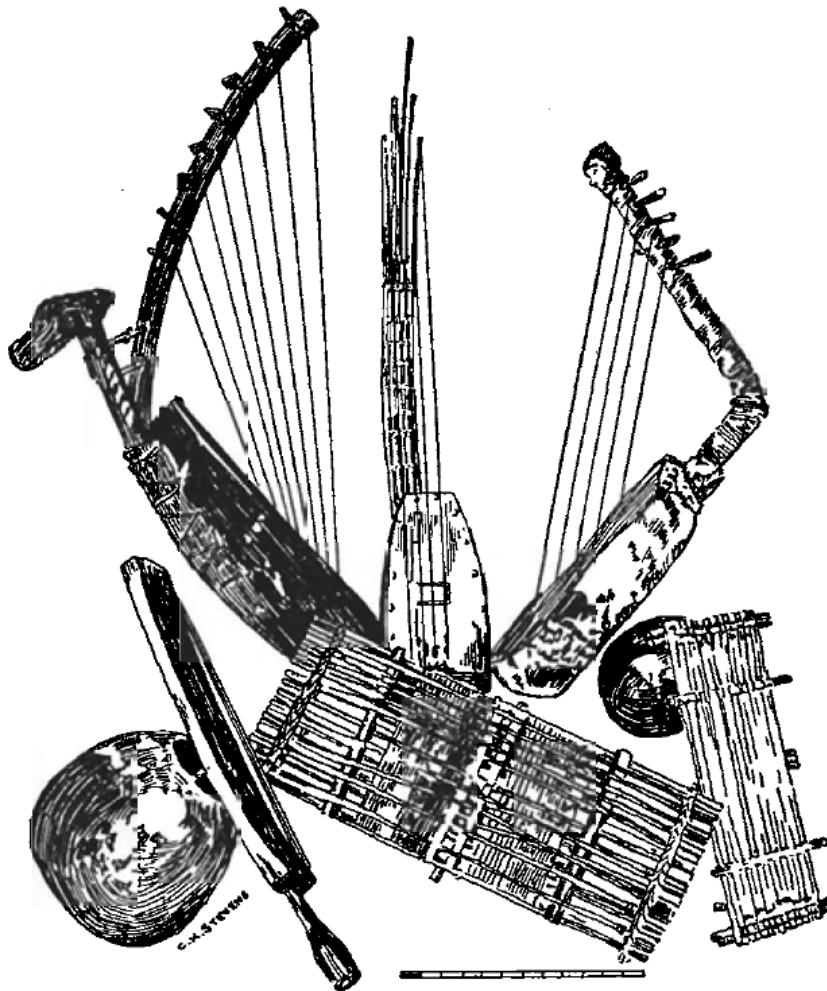
The ancient Egyptians and King David played with the harp. The lyre was also played by King David and his people.

It is interesting that there is an illustration in Wade – Matthews, Max and Thompson, Wendy, Music an Illustrated Encyclopedia of musical instruments and the great composers, 2004, Lorenz Books, show an illustration of a Romanian child playing the gordon a relation of cello.

Which just goes to demonstrate that right throughout the world the people of every country have designed their own kind of indigenous instruments, being percussion, wood winds and string instruments.

With the criss – crossing of the oceans of the world, the colonizing of other lands by predominantly Western Kingdoms, there has been a transplanting of music into colonies; slaves developing their own kind of music in new lands, indigenous peoples developed their own kinds of music and the development of the different genres of music as well.

Below are illustrations taken from Waldo S Pratt's book on the "History of Music", 1907 and other sources, which illustrates the types of stringed instruments that have in times gone by been used, not to mention how they differ.



i. 6.— Primitive Harps and Zithers, strung with plant-fibres, gut or bamboo-strips. and with various devices for resonance.

Figure I: Primative stringed instruments



Figure 2: Modern day stringed instruments with drums and a saxophone

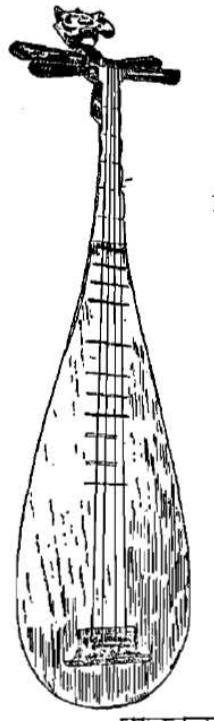


FIG. 7.

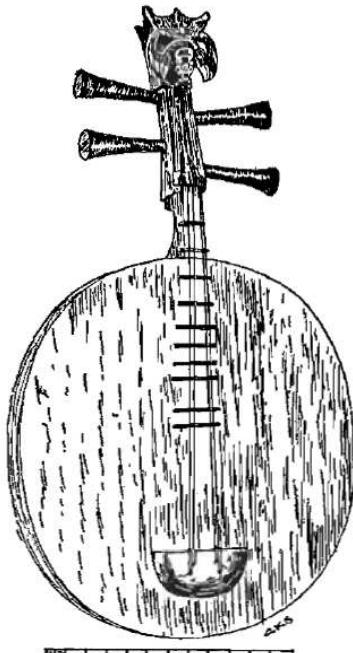


FIG. 8.

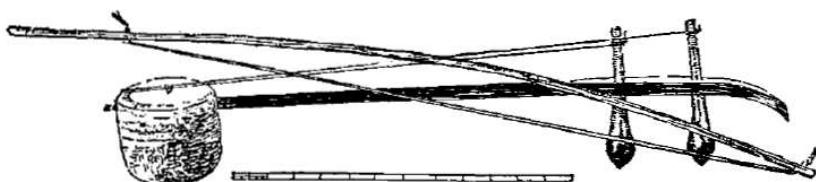


FIG. 9.

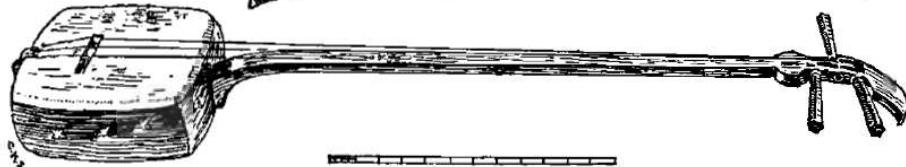


FIG. 10.

FIG. 7.—Chinese Pipas or Japanese Biwas. FIG. 8.—Chinese Moon-Guitar or Yue-kin. FIG. 9.—Chinese Ur-heen or Japanese Kokiu—the bowstring passes between the strings. FIG. 10.—Japanese Samisen, played with a wooden plectrum tipped with ivory.

Figure 3: Japanese Stringed instruments

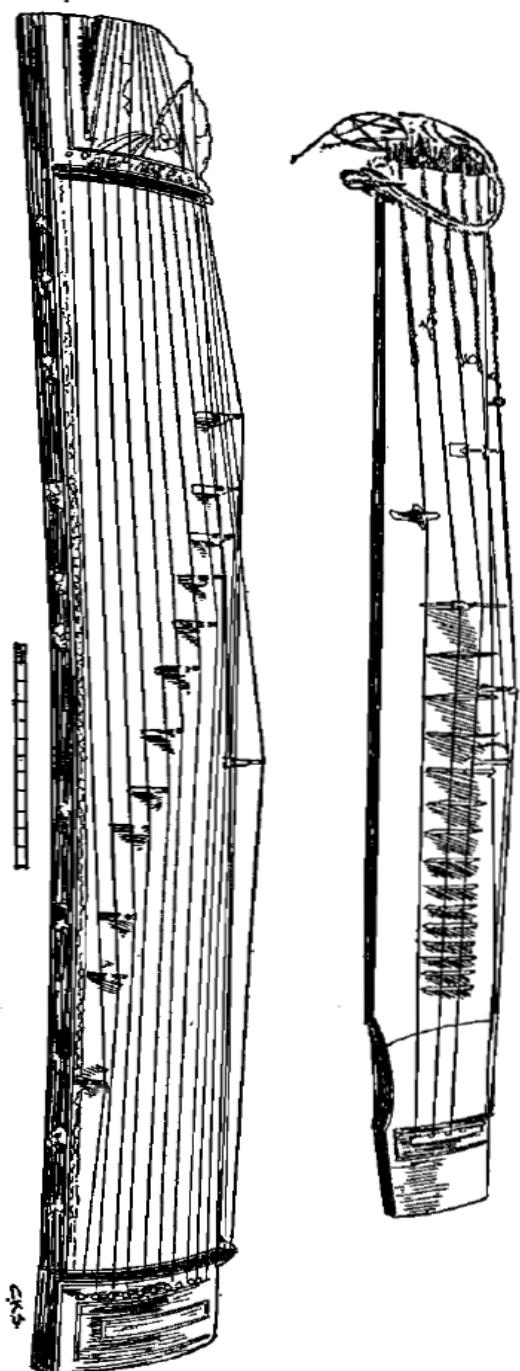


FIG. 13. — Japanese Kotos.

Figure 4: Japanese Kotos

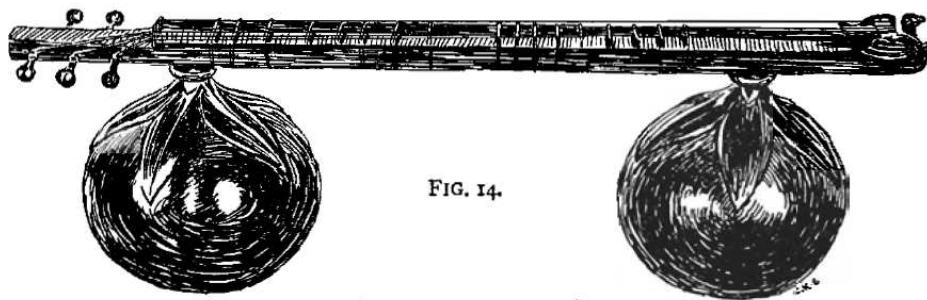


FIG. 14.

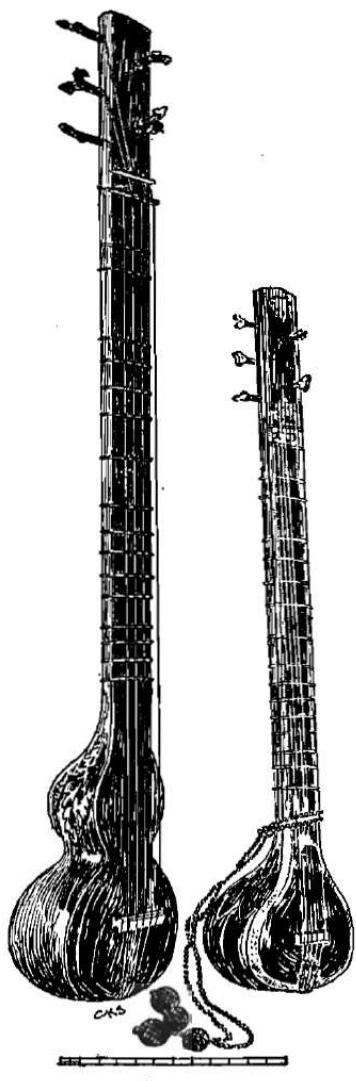


FIG. 15.

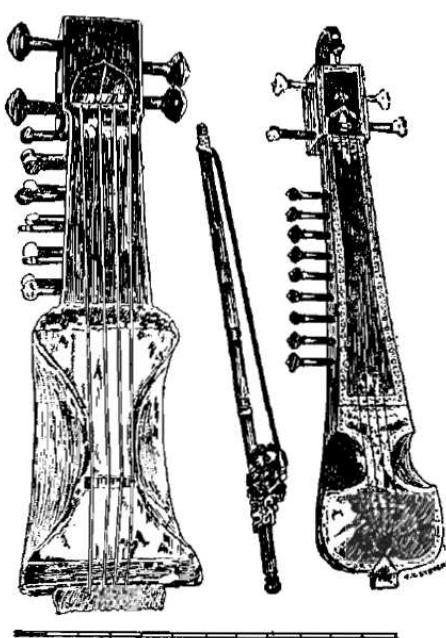


FIG. 16.

FIG. 14.—Hindu Vina.

FIG. 15.—Hindu Sitar.

FIG. 16.—Hindu Sarinda or Sarangi—viols with sympathetic strings of wire, as in the European viola d'amore.

Figure 5: Indian stringed instruments

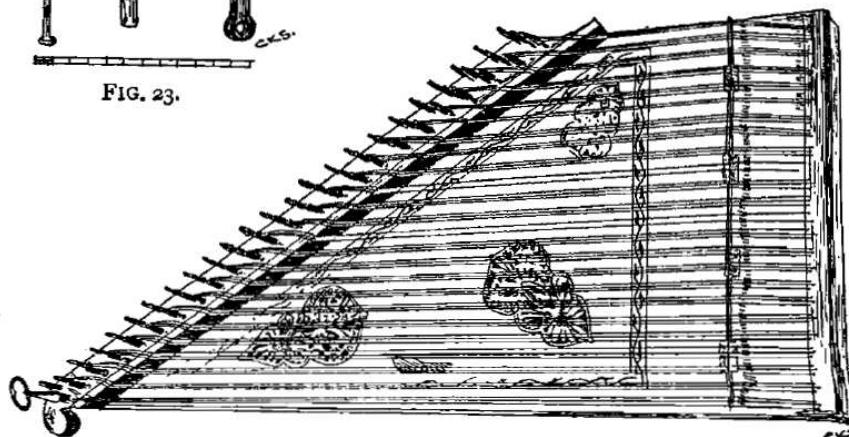
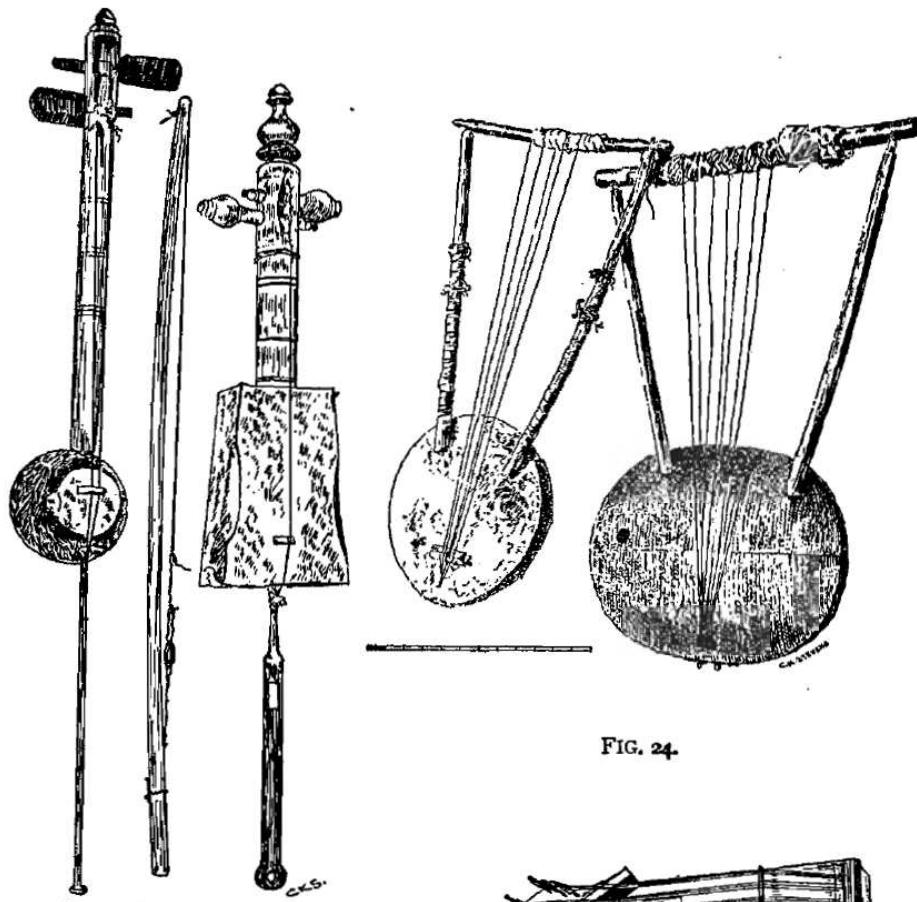
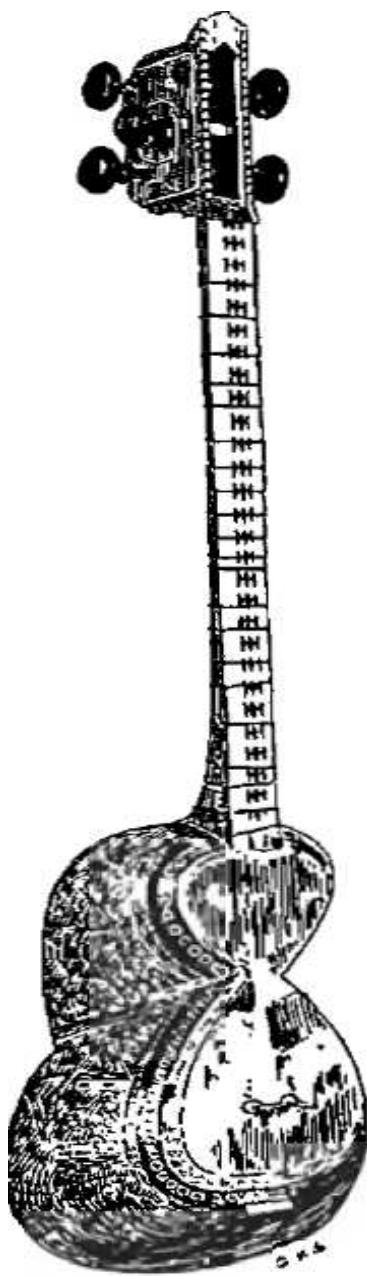


FIG. 23.—Arab Kemangehs.

FIG. 24.—Arab Kissars or Lyres.

FIG. 25.—Arab Kanoon or Zither.

Figure 6: Middle Eastern Stringed Instruments



**FIG. 26.— Persian
Guitar.**

Figure 7: Persian Guitar

The above illustrations are but an example of stringed instruments that have been constructed right throughout the world. It is interesting how mankind has developed instruments unrelated from country to country. Contrasting old instruments with new instruments.

Music was started with the cavemen who developed hunting instruments, and what any animal with horns was hunted down, the horns hollowed out by the primitive men, and

made into musical instruments. The Shofar or rams horn, developed by the Jews for religious service, which is still in use today during the Rosh Hashanah festival in synagogues right throughout the world.

The ancient Chinese had their system of music many thousands of years ago, if the above illustrations stringed and related instruments are anything to go by.

Music is one of the oldest of arts, in which mankind began to sing as soon as language was formed and developed, which according to some sources occurred approximately 10,000 BC as hunting tools (mentioned supra) were produced, which led to the development of musical instruments such as a rams horn.

However according to Britten, B and Holst, "The Wonderful World of Music", 1958, Macdonald: London, it has not been established how long ago music was first used or invented. Also in Russell, J, "A History of Music", 1957, George G. Harrap & Co. Ltd, no mention is made as to the origins of music.

In Wise, P and Van der Spuy, M, "Musical History and General Knowledge of Music, (year of publication unknown), Nassau Beperk, and music were developed by two ancient civilizations, being the Greeks and the Jews, and crediting Jubal, Miriam, Deborah and King David (with his harp) and Elijah (with his minstrel). The ancient Egyptians also long before King David, Jubal, etc. had developed and used harps as being the instruments of choice.

According to Pratt, W S, "The History of Music", 1907, New York, G. Schirmer, the ancient Egyptians are mentioned with the use of musical instrumentation.

See illustrations infra.

However according to Fry, P S, "The Wonderful Story of the Jews", © 1970, Purnell, London, credits David as the first person to use musical instrumentation such as the harp, whilst another source credits Jubal with the first use of musical instrumentation. Harps and lyres would be the instruments of choice.

The overriding perspective from a Western Judeo – Christian perspective, David must be regarded as the first person to have made use of musical instrumentation, although others such as the ancient Chinese and Japanese had developed musical instruments long before David or his associates such as Jubal did.

The Romans also had their system of music, for example according to Richard Fawkes in his History of Classical Music, Naxos, makes mention that the Romans used the organ and played this instrument whilst they were feeding Christians to the lions in the stadiums of Rome.

Now to proceed to the start of classical music, for which one must now take a good look at the Middle Ages right through to the Renaissance in music, and bear in mind that Pope Gregory in about 660 AD had musicians put down his religious music to paper, round

about the same time he was sending missionaries to England to win the English over to Christianity. It must not be forgotten that Christianity was adopted as official religion of the Roman Empire; the Roman Catholic Church is what comes to mind.

The first person to compose classical music was a nun by the name of Hildegard of Bingen (1098 – 1179), who founded her own convent, wrote scientific and religious papers and composed plainsong settings to her own poetry, and her major works were Ordo Virtutum and Symphonia Armonie Celestium Revelationum. A feat for a woman in a time when women were not permitted in Church, or were not to be seen or heard! If one listens to her music, it sounds more tuneful than the Gregorian Chants.

Below are lists obtained from the Internet from a website called www.classiccat.net and it is interesting to note that that website lists Wipo of Burgundy as the first composer.

- 1500[top](#)

995

[Burgundy, Wipo of](#) (1,2)

1098

[Bingen, Hildegard von](#) (3,3)

1170

[Vogelweide, Walther von der](#) (1,1)

1250

[Codax, Martin](#) (2,2)

1300

[Machaut, Guillaume de](#) (1,1)

1320

[Firenze, Lorenzo da](#) (1,1)

1375

[Power, Leonel](#) (1,1)

1400

[Dufay, Guillaume](#) (1,1)

1410

[Ockeghem, Johannes](#) (1,1)

1450

Isaac, Heinrich (2,2)
Pres, Josquin des (4,5)

1459

Mouton, Jean (1,1)

1465

Cornysh, William (1,1)

1468

Encina, Juan del (4,5)

1470

Tromboncino, Bartolomeo (2,2)

1474

Capirola, Vincenzo (2,2)

1475

Silva, Andreas De (1,1)

1480

Dalza, Joan Ambrosio (1,1)

1483

Mantua, Jacquet de (1,1)

1485

Willaert, Adrian (2,2)
Janequin, Clément (4,4)
Spinacino, Francesco (1,1)

1486

Senfl, Ludwig (2,2)

1490

Sermisy, Claudin de (3,4)

1491

[Tudor, King Henry VIII](#) (1,1)

1494

[Attaingnant, Pierre](#) (2,2)

1495

[Narváez, Luys de](#) (2,2)

[Taverner, John](#) (2,2)

There have been numerous people and bodies that have composed music and also performed music both secular and religious, such as the trouveres of Northern France and the troubadours of Southern France, the Minnesingers of Germany and the minstrels.

We are still at the medieval period, and now will migrate to the Baroque Era, with the following names listed infra.

1500 - 1600[top](#)

1500

[Morales, Cristóbal de](#) (2,3)

[Susato, Tielman](#) (1,1)

[Passereau, Pierre](#) (1,4)

[Milan, Luis de](#) (6,7)

[Valderrabano, Enriquez de](#) (1,1)

1504

[Arcadelt, Jacob](#) (3,5)

1505

[Tallis, Thomas](#) (7,10)

1507

[Bakfark, Bálint](#) (1,1)

1508

[Mudarra, Alonso](#) (3,3)

1510

[Clemens non Papa, Jacobus](#) (1,2)

[Nola, Giovanni Domenico da](#) (1,1)

[Certon, Pierre](#) (1,2)

1515

[Escobedo, Bartolomé de](#) (*I,I*)
[Gabrieli, Andrea](#) (*I,I*)

1517

[Scandello, Antonio](#) (*I,I*)

1520

[Animuccia, Giovanni](#) (*I,I*)
[Szamotulski, Waclaw](#) (*I,I*)
[Arbeau, Thoinot](#) (*I,I*)

1525

[Palestrina, Giovanni Pierluigi da](#) (23,35)
[Ortiz, Diego](#) (3,4)
[Galilei, Vincenzo](#) (*I,I*)
[Fuenllana, Miguel de](#) (4,8)

1528

[Jeune, Claude le](#) (*I,I*)
[Guerrero, Francisco](#) (3,3)

1530

[Farrant, Richard](#) (*I,I*)
[Donato, Baldassare](#) (*I,I*)
[Azzaiolo, Filippo](#) (3,3)

1531

[Costeley, Guillaume](#) (*I,I*)

1532

[Lasso, Orlando di](#) (9,11)

1535

[Gomółka, Mikolaj](#) (*I,I*)

1540

[Utendal, Alexander](#) (*I,I*)
[Johnson, John](#) (4,4)

1543

[Byrd, William](#) (8,15)

1545

[Caccini, Giulio](#) (4,8)

1548

[Victoria, Tomás Luis de](#) (25,79)

1550

[Holborne,, Anthony](#) (2,2)

[Gastoldi, Giovanni Giacomo](#) (4,4)

[Gallus, Jacobus](#) (3,3)

[Vecchi, Orazio](#) (1,1)

1553

[Eccard, Johannes](#) (1,1)

1554

[Bevin, Elway](#) (1,1)

1555

[Lobo, Alonso](#) (1,1)

1556

[Gabrieli, Giovanni](#) (5,5)

[Nenna, Pomponio](#) (1,1)

1557

[Morley, Thomas](#) (7,11)

1558

[Richardson, Ferdinando](#) (2,2)

1560

[Viadana, Lodovico](#) (3,5)

1561

[Gesualdo, Carlo](#) (2,3)

[Philips, Peter](#) (1,1)

1562

[Bull, John](#) (1,1)
[Sweelinck, Jan Pieterszoon](#) (2,2)

1563

[Dowland, John](#) (20,25)

1564

[Hassler, Hans Leo](#) (3,4)

1565

[Pilkington, Francis](#) (2,2)
[Aichinger, Gregor](#) (1,1)

1566

[Piccinini, Alessandro](#) (1,2)

1567

[Campion, Thomas](#) (2,2)
[Monteverdi, Claudio](#) (13,20)

1568

[Banchieri, Adriano](#) (4,4)

1570

[Molinaro, Simone](#) (1,1)

1571

[Fontana, Giovanni Battista](#) (1,1)
[Praetorius, Michael](#) (5,6)

1574

[Wilbye, John](#) (1,1)

1575

[Kapsberger, Johannes Hieronymus](#) (4,6)

1576

[Weelkes, Thomas](#) (3,3)

1580

[Johnson, Robert](#) (*I,I*)

1582

[Ravenscroft, Thomas](#) (*I,I*)

[Allegri, Gregorio](#) (*I,I*)

[Jeep, Johannes](#) (*I,2*)

1583

[Gibbons, Orlando](#) (*4,4*)

[Frescobaldi, Girolamo](#) (*I4,I5*)

1584

[Friderici, Daniel](#) (*I,I*)

1585

[Schütz, Heinrich](#) (*26,34*)

1586

[Falconieri, Andrea](#) (*I,I*)

[Schein, Johann Hermann](#) (*3,3*)

1587

[Scheidt, Samuel](#) (*2,2*)

1588

[Robinson, Thomas](#) (*3,3*)

1590

[Eyck, Jacob van](#) (*I,I*)

1595

[Scheidemann, Heinrich](#) (*2,2*)

[Merula, Tarquinio](#) (*I,I*)

1597

[Marini, Biagio](#) (*3,3*)

1598

[Bertoli, Giovanni Antonio](#) (I,I)

1600 - 1700[top](#)

1603

[Uccellini, Marco](#) (I,I)

1604

[Albert, Heinrich](#) (I,I)

1605

[Carissimi, Giacomo](#) (4,5)

1611

[Hammerschmidt, Andreas](#) (I,2)

[Bruna, Pablo](#) (I,2)

1615

[Corbetta, Francesco](#) (I,I)

1616

[Froberger, Johann Jakob](#) (I,I)

1620

[Noordt, Anthoni van](#) (I,I)

1625

[Gallot, Jacques](#) (I,I)

1626

[Couperin, Louis](#) (4,4)

[Legrenzi, Giovanni](#) (2,2)

1627

[Kerll, Johann Kaspar](#) (I,I)

1632

[Lully, Jean-Baptiste](#) (3,3)

1637

[Storace, Bernardo](#) (1,1)
[Buxtehude, Dietrich](#) (9,12)
[Pasquini, Bernardo](#) (1,1)

1639

[Melani, Alessandro](#) (1,1)

1640

[Sanz, Gaspar](#) (15,20)

1644

[Biber, Heinrich I.F. von](#) (1,1)
[Cabanilles, Joan Baptista](#) (1,1)
[Stradella, Alessandro](#) (1,1)

1645

[Charpentier, Marc-Antoine](#) (7,7)

1650

[Visée, Robert de](#) (5,5)
[Raison, André](#) (1,1)

1653

[Corelli, Arcangelo](#) (3,4)
[Muffat, Georg](#) (2,2)
[Pachelbel, Johann](#) (11,21)

1654

[Roncalli, Ludovico](#) (2,2)

1656

[Marais, Marin](#) (2,2)

1659

[Jacquet de La Guerre, Elisabeth](#) (1,1)
[Purcell, Henry](#) (21,31)

1660

[Fischer, Johann Caspar Ferdinand](#) (1,1)
[Kuhnau, Johann](#) (1,1)

[Scarlatti, Alessandro](#) (2,3)

1667

[Lotti, Antonio](#) (4,5)

1668

[Couperin, François](#) (5,5)

1670

[Caldara, Antonio](#) (2,4)

[Kellner, David](#) (4,5)

[O'Carolan, Turlough](#) (1,1)

1671

[Albinoni, Tomaso](#) (2,2)

1673

[Clarke, Jeremiah](#) (1,4)

1674

[Zamboni, Giovanni](#) (1,1)

1675

[Bencini, Pietro Paolo](#) (1,1)

1677

[Bach, Johann Ludwig](#) (1,1)

[Clari, Giovanni Carlo Maria](#) (1,1)

1678

[Vivaldi, Antonio](#) (23,30)

1679

[Kaufmann, Georg Friedrich](#) (1,1)

[Zelenka, Jan Dismas](#) (1,1)

1681

[Telemann, Georg Philipp](#) (17,18)

1682

Rathgeber, Valentin (I,I)

I683

Heinichen, Johann David (I,I)

Rameau, Jean-Philippe (3,4)

I684

Cernohorský, Bohuslav Matej (I,I)

Walther, Johann Gottfried (I,I)

I685

Handel, George Frideric (37,67)

Bach, Johann Sebastian (242,521)

Scarlatti, Domenico (71,107)

I686

Marcello, Benedetto (3,3)

Porpora, Nicola (I,I)

Weiss, Silvius Leopold (3,4)

I688

Fasch, Johann Friedrich (2,2)

I690

Brescianello, Giuseppe Antonio (I,I)

Stölzel, Gottfried Heinrich (I,I)

I692

Tartini, Giuseppe (I,I)

I693

Sammartini, Giuseppe (I,I)

Werner, Gregor Joseph (I,I)

I694

Daquin, Louis-Claude (I,I)

I695

Locatelli, Pietro (I,I)

1696

[Liguori, Alphonsus](#) (2,2)

1697

[Leclair, Jean-Marie](#) (1,1)

1698

[Broschi, Riccardo](#) (1,1)

Now we must proceed to migrate from the Baroque Era into the Classical period, as follows:

1700 - 1800[top](#)

1700

[Blavet, Michel](#) (1,1)

1706

[Martini, Giovanni Battista](#) (2,2)

1708

[Kopriva, Václav Jan](#) (1,1)

1709

[Corrette, Michel](#) (2,2)

1710

[Pergolesi, Giovanni Battista](#) (5,12)

[Bach, Wilhelm Friedemann](#) (1,1)

1711

[Boyce, William](#) (1,1)

1712

[Stanley, John](#) (3,3)

1713

[Krebs, Johann Ludwig](#) (3,3)

1714

[Homilius, Gottfried August](#) (1,1)

[Bach, Carl Philipp Emanuel](#) (4,5)
[Gluck, Christoph Willibald von](#) (4,8)

1715

[Wagenseil, Georg Christoph](#) (1,1)

1717

[Stamitz, Johann](#) (2,2)

1719

[Mozart, Leopold](#) (1,1)

1729

[Soler, Antonio](#) (1,1)

1731

[Dusek, Frantisek Xaver](#) (1,1)

1732

[Haydn, Franz Joseph](#) (44,64)

1733

[Giordani, Tommaso](#) (1,5)

1735

[Bach, Johan Christian](#) (2,2)

1736

[Albrechtsberger, Johann Georg](#) (3,3)

1737

[Haydn, Johann Michael](#) (4,4)

1739

[Dittersdorf, Karl Ditters von](#) (3,3)

1740

[Paisiello, Giovanni](#) (1,1)

1743

[Boccherini, Luigi](#) (5,5)

1746

[Billings, William](#) (4,5)

1747

[Kozeluh, Leopold](#) (2,2)

1749

[Cimarosa, Domenico](#) (8,8)

1751

[Bortnyansky, Dmitry](#) (1,2)

1752

[Clementi, Muzio](#) (9,11)

1754

[Hoffmeister, Franz Anton](#) (1,1)

1756

[Mozart, Wolfgang Amadeus](#) (129,263|2)

1757

[Pleyel, Ignaz](#) (2,2)

1759

[Paradis, Maria Theresia von](#) (1,1)

1760

[Dussek, Jan Ladislav](#) (3,3)

[Cherubini, Luigi](#) (1,1)

1761

[Gaveaux, Pierre](#) (1,1)

1763

[Danzi, Franz](#) (2,2)

1765

Eybler, Joseph Leopold (I,I)

1767

Gragnani, Filippo (I,I)

1768

Jadin, Louis-Emmanuel (I,I)

1770

Carulli, Ferdinando (5,5)

Rinck, Johann Christian Heinrich (I,I)

Reicha, Anton (4,4)

Beethoven, Ludwig van (125,299)

1774

Spontini, Gaspare (I,I)

1778

Sor, Fernando (23,31)

Neukomm, Sigismund von (I,I)

Hummel, Johann Nepomuk (2,2)

1781

Giuliani, Mauro (7,9)

Diabelli, Anton (I,I)

1782

Field, John (5,7)

Paganini, Niccolò (4,9|I)

1784

Spoehr, Louis (2,4|I)

Aguado, Dionisio (I,I)

1786

Kuhlau, Friedrich (2,2)

Weber, Carl Maria von (7,8)

1787

[Gruber, Franz](#) (1,4)

1788

[Sechter, Simon](#) (2,2)

1789

[Bochsa, Nicholas Charles](#) (1,1)

1790

[Legnani, Luigi](#) (1,1)

1791

[Hérold, Ferdinand](#) (1,1)

[Czerny, Carl](#) (1,1)

[Mozart, Franz Xaver Wolfgang](#) (1,1)

[Meyerbeer, Giacomo](#) (3,4)

1792

[Carcassi, Matteo](#) (3,4)

[Rossini, Gioachino](#) (14,24)

1796

[Berwald, Franz](#) (1,1)

1797

[Schubert, Franz](#) (68,154|1)

[Donizetti, Gaetano](#) (6,9)

1798

[Lvov, Alexis](#) (1,1)

We now migrate to the Romantic Era, which can be regarded as Drama and Poetry in Music, and the composers listed infra are as follows:

1800 - 1850[top](#)

1801

[Kalliwoda, Johann Wenzel](#) (1,1)

[Bellini, Vincenzo](#) (12,14)

1803

[Adam, Adolphe](#) (2,2)
[Berlioz, Hector](#) (10,20)

1804

[Strauss, Johann \(sr.\)](#) (3,4)
[Glinka, Mikhael](#) (5,10)

1805

[Saint-Lubin, Léon de](#) (1,1)
[Gauntlett, Henry John](#) (1,2)

1806

[Coste, Napoléon](#) (2,3)
[Mertz, Johann Kaspar](#) (4,5)
[Burgmüller, Johann](#) (1,2)

1809

[Mendelssohn-Bartholdy, Felix](#) (43,83)

1810

[Baermann, Carl sr.](#) (1,1)
[Chopin, Frédéric](#) (94,436|1)
[Schumann, Robert](#) (58,131)

1811

[Thomas, Ambroise](#) (1,1)
[Liszt, Franz](#) (74,182)

1813

[Wagner, Richard](#) (11,32)
[Verdi, Giuseppe](#) (19,66)
[Alkan, Charles Valentin](#) (8,10)

1814

[Walmisley, Thomas Attwood](#) (1,1)

1818

[Gounod, Charles](#) (9,23|1)

1819

[Suppé, Franz von](#) (2,2)
[Offenbach, Jacques](#) (2,4)

1821

[Doppler, Franz](#) (1,1)

1822

[Franck, César](#) (11,17)

1823

[Lalo, Édouard](#) (2,3)
[Kirchner, Theodor](#) (1,1)

1824

[Smetana, Bedrich](#) (2,3)
[Reinecke, Carl](#) (2,2)
[Goltermann, Georg](#) (1,1)
[Bruckner, Anton](#) (13,23)

1825

[Strauss, Johann \(jr\)](#) (10,12)

1826

[Lowry, Robert](#) (1,2)
[Foster, Stephen Collins](#) (1,1)

1829

[Gottschalk, Louis Moreau](#) (1,1)
[Rubinstein, Anton](#) (1,1)

1832

[Genin, Paul Agricole](#) (1,1)

1833

[Brahms, Johannes](#) (85,220)
[Borodin, Alexander](#) (2,2)

1835

[Rubinstein, Nikolai](#) (1,1)

[Wieniawski, Henryk](#) (4,4)
[Saint-Saëns, Camille](#) (18,28)

1836

[Delibes, Leo](#) (3,4)
[Gomes, Antônio Carlos](#) (1,1)

1837

[Balakirev, Mily Alexeyevich](#) (4,7)
[Guilmant, Alexandre](#) (4,4)
[Dubois, Théodore](#) (2,2)

1838

[Bruch, Max](#) (3,5)
[Bizet, Georges](#) (6,17)

1839

[Rheinberger, Joseph](#) (3,3)
[Mussorgsky, Modest](#) (5,13)

1840

[Tchaikovsky, Pyotr Ilyich](#) (33,72)
[Goetz, Hermann](#) (1,1)

1841

[Chabrier, Emmanuel](#) (1,1)
[Pedrell, Felipe](#) (1,1)
[Dvořák, Antonín](#) (35,51)
[Tausig, Carl](#) (2,2)

1842

[Audran, Edmond](#) (1,1)
[Massenet, Jules](#) (4,7)
[Sullivan, Arthur](#) (5,8)
[Pasculli, Antonio](#) (1,1)

1843

[Ziehrer, Carl Michael](#) (1,1)
[Grieg, Edvard](#) (31,81|1)
[Popper, David](#) (2,2)

1844

[Widor, Charles-Marie](#) (3,4)
[Sarasate, Pablo de](#) (3,4)
[Rimsky-Korsakov, Nikolai](#) (7,10)
[Gigout, Eugène](#) (2,3)
[Taffanel, Paul](#) (1,1)
[Nietzsche, Friedrich](#) (11,11)

1845

[Fauré, Gabriel](#) (26,45)

1846

[Denza, Luigi](#) (1,1)
[Tosti, Francesco Paolo](#) (12,16)
[Strauss, Richard](#) (30,36)

1847

[Klughardt, August](#) (1,1)

1848

[Duparc, Henri](#) (5,7)
[Parry, Hubert](#) (1,2)

1849

[Godard, Benjamin](#) (1,1)

Then we list composers from the Romantic Era to the Late Romantic Period and then post Romantic Period to Early 20th Century into modern music, with believe it or not, the element of Jazz and Ragtime music being factored in, the composers listed infra are as follows:

1850 - 1900[top](#)

1850

[Scharwenka, Frans Xaver](#) (1,1)

1851

[Indy, Vincent d'](#) (1,1)

1852

[Stanford, Charles Villiers](#) (2,5)
[Tárrega, Francisco](#) (23,34)

1853

[Messager, André](#) (2,2)

1854

[Catalani, Alfredo](#) (1,1)
[Janacek, Leos](#) (6,10)
[Moszkowski, Moritz](#) (6,10)
[Giménez, Gerónimo](#) (1,1)
[Sousa, John Philip](#) (29,33)

1855

[Chausson, Ernest](#) (2,2)
[Liadov, Anatol](#) (10,10)

1856

[Sinding, Christian](#) (1,1)

1857

[Leoncavallo, Ruggero](#) (2,4)
[Bagley, Edwin Eugene](#) (1,1)
[Elgar, Edward](#) (11,15)
[Chaminade, Cécile](#) (2,2)

1858

[Goens, Daniel van](#) (1,1)
[Puccini, Giacomo](#) (11,47)

1859

[Ippolitov-Ivanov, Mikhail](#) (2,2)
[Foerster, Josef Bohuslav](#) (1,1)

1860

[Wolf, Hugo](#) (11,20)
[Albéniz, Isaac](#) (10,24)
[Mahler, Gustav](#) (8,18)
[Paderewski, Ignacy Jan](#) (3,3)

1861

[Catoire, Georges](#) (3,4)
[Arensky, Anton](#) (1,2)

[Macdowell, Edward Alexander](#) (3,8)

1862

[Delius, Frederick](#) (1,1)
[Emmanuel, Maurice](#) (1,1)
[Zimmerman, Charles A.](#) (1,1)
[Debussy, Claude](#) (40,112|1)
[Boëllmann, Léon](#) (1,3)

1863

[Nazareth, Ernesto](#) (60,62)
[Siloti, Alexander](#) (13,16|1)
[Mascagni, Pietro](#) (3,4)
[Calace, Raphael](#) (4,4)

1864

[Lauber, Joseph](#) (1,1)
[Gretchaninoff, Alexander](#) (1,1)

1865

[Magnard, Albéric](#) (2,2)
[Nielsen, Carl](#) (4,4)
[Dukas, Paul](#) (3,3)
[Sibelius, Jean](#) (7,7)

1866

[Manjon, Antonio Jimenez](#) (1,1)
[Kalinnikov, Vasily](#) (1,1)
[Busoni, Ferruccio](#) (15,25)
[Satie, Eric](#) (14,24)
[Cilea, Francesco](#) (2,3)

1867

[Peterson-Berger, Wilhelm](#) (1,1)
[Granados, Enrique](#) (23,31)
[Beach, Amy](#) (1,1)

1868

[Joplin, Scott](#) (38,69)

1870

Godowsky, Leopold (6,10)
Lehár, Franz (1,1)
Stojowski, Zygmunt (1,1)
Pryor, Arthur (2,2)
Vierne, Louis (2,2)

1871

Christiansen, F. Melius (1,1)
Zemlinsky, Alexander von (1,1)

1872

Malats, Joaquin (1,1)
Scriabin, Alexander (37,80)
Büsser, Henri-Paul (1,1)
Borowski, Felix (1,1)
Vasilenko, Sergei (1,1)
Alfvén, Hugo (1,1)
Vaughan Williams, Ralph (15,17)

1873

Reger, Max (6,6)
Rachmaninov, Sergei (32,136)
Roger-Ducasse, Jean (1,1)
Serrano, José (1,1)
Rabaud, Henri (1,1)
Handy, William Christopher (1,1)
Jongen, Joseph (1,1)

1874

Cardillo, Salvatore (1,2)
Schönberg, Arnold (8,10)
Holst, Gustav von (7,11)
Ives, Charles (5,5)

1875

Gliere, Reinhold (1,1)
Kreisler, Fritz (4,4)
Ravel, Maurice (22,68)
Ketèlbey, Albert (6,6)
Hahn, Reynaldo (4,5)
Coleridge-Taylor, Samuel (1,1)
Curtis, Ernesto de (2,3)

1876

- [Wolf-Ferrari, Ermanno](#) (3,5)
[Falla, Manuel de](#) (8,18|1)
[Casals, Pablo](#) (1,1)

1877

- [Tchesnokov, Pavel](#) (2,3)
[Bortkiewicz, Serge](#) (5,7)
[Dohnányi, Ernst von](#) (1,1)
[Karg-Elert, Sigfrid](#) (3,5)
[Leontovich, Mykola](#) (1,1)

1878

- [Palmgren, Selim](#) (2,2)
[Llobet, Miguel](#) (1,1)
[Caplet, André](#) (1,1)

1879

- [Donaudy, Stefano](#) (1,1)
[Bridge, Frank](#) (1,1)
[Grovlez, Gabriel](#) (1,1)
[Tournier, Marcel](#) (1,1)
[Respighi, Ottorino](#) (11,14)
[Sagreras, Julio Salvador](#) (4,5)

1880

- [Medtner, Nikolai](#) (5,6)
[Bloch, Ernest](#) (2,2)
[Willan, Healey](#) (2,3)

1881

- [Bartók, Béla](#) (19,24)
[Enescu, George](#) (2,2)
[López Buchardo, Carlos](#) (1,1)
[Fillmore, Henry](#) (2,2)
[Cadman, Charles Wakefield](#) (1,1)

1882

- [Stravinsky, Igor](#) (11,19)
[Grainger, Percy](#) (8,9)
[Hurum, Alf](#) (1,1)

[Szymanowski, Karol](#) (4,8)
[Ponce, Manuel](#) (5,5)
[Turina, Joaquín](#) (5,6)
[Kodály, Zoltán](#) (3,3)

1883

[Casella, Alfredo](#) (1,1)
[Pernambuco, João](#) (2,2)
[Webern, Anton](#) (3,5)

1884

[Texidor, Jaime](#) (1,1)

1885

[Kern, Jerome](#) (3,3)
[Berg, Alban](#) (6,11)
[Scott, James](#) (2,2)
[Barrios, Agustín](#) (9,15)

1886

[Pujol, Emilio](#) (1,1)
[Schoeck, Othmar](#) (1,1)
[Guridi, Jesús](#) (1,1)

1887

[Villa-Lobos, Heitor](#) (18,26)
[Eller, Heino](#) (1,1)
[Romberg, Sigmund](#) (2,3)
[Lamb, Joseph](#) (1,1)
[Gardel, Carlos](#) (1,1)

1888

[Berlin, Irving](#) (3,4)

1889

[Dinicu, Grigoras](#) (1,3)

1890

[Murray, Alan](#) (1,1)
[Petersen, Wilhelm](#) (1,1)
[Gal, Hans](#) (2,2)

[Gurney, Ivor](#) (*1,1*)
[Martin, Frank](#) (*2,2*)
[Morton, Jelly Roll](#) (*1,1*)
[Martinu, Bohuslav](#) (*11,14*)

1891

[Stutschewsky, Joachim](#) (*1,1*)
[King, Karl](#) (*3,3*)
[Moreno-Torroba, Federico](#) (*6,8*)
[Prokofiev, Sergei](#) (*18,32*)
[Porter, Cole](#) (*1,1*)
[Grandjany, Marcel](#) (*1,1*)

1892

[Honegger, Arthur](#) (*4,4*)
[Tailleferre, Germaine](#) (*1,1*)
[Niles, John Jacob](#) (*1,1*)
[Milhaud, Darius](#) (*5,6*)
[Howells, Herbert](#) (*3,5*)
[Hernández, Rafael](#) (*1,1*)
[Guion, David Wendel](#) (*1,1*)

1893

[Segovia, Andrés](#) (*2,2*)
[Mompou, Federico](#) (*6,6*)
[Moore, Douglas](#) (*1,1*)
[Wiechowicz, Stanislaw](#) (*1,1*)
[Ornstein, Leo](#) (*23,31*)

1894

[Piston, Walter](#) (*2,2*)
[Schulhoff, Erwin](#) (*1,1*)
[Layton, Turner](#) (*1,1*)
[Warlock, Peter](#) (*1,2*)

1895

[Brustad, Bjarne](#) (*1,1*)
[Castelnuovo-Tedesco, Mario](#) (*1,1*)
[Still, William Grant](#) (*1,1*)
[Jacob, Gordon](#) (*2,3*)
[Orff, Carl](#) (*1,7*)
[Lecuona, Ernesto](#) (*7,11*)

[Borovička, Antonín](#) (1,1)
[Hindemith, Paul](#) (14,16)
[Kempff, Wilhelm](#) (3,6)

1896

[Tansman, Alexandre](#) (2,2)
[Szeligowski, Tadeusz](#) (1,1)

1897

[Obradors, Fernando](#) (1,1)
[Cowell, Henry](#) (3,3)
[Matos Rodriguez, Gerardo](#) (1,2)
[Rocha Vianna, Alfredo da](#) (2,2)
[Bernard, Felix](#) (1,1)
[Korngold, Erich Wolfgang](#) (1,1)
[Ben-Haim, Paul](#) (2,2)

1898

[Ullmann, Viktor](#) (1,1)
[Eisler, Hanns](#) (1,1)
[Gershwin, George](#) (16,32)
[Youmans, Vincent](#) (1,1)

1899

[Poulenc, Francis](#) (22,34)
[Vladigerov, Pancho](#) (10,11)
[Thompson, Randall](#) (4,6)
[Ellington, Edward Kennedy "Duke"](#) (8,9)
[Young, Victor](#) (1,1)
[Dawson, William Levi](#) (5,6)
[Bardos, Lajos](#) (2,3)
[Coward, Noel](#) (1,1)

1900 - [top](#)

1900

[Warren, Elinor Remick](#) (9,9)
[Weill, Kurt](#) (5,5|1)
[Krenek, Ernst](#) (1,1)
[Marks, Gerald](#) (1,2)
[Copland, Aaron](#) (5,9)

1901

[Apostel, Hans Erich](#) (1,1)

[Loewe, Frederick](#) (2,4)
[Crawford-Seeger, Ruth](#) (1,1)
[Hairston, Jester](#) (3,4)
[Finzi, Gerald](#) (2,3)
[Work, John Wesley III](#) (1,1)
[Rodrigo, Joaquin](#) (4,5)

1902

[Duruflé, Maurice](#) (3,9)
[Kaper, Bronislau](#) (2,2)
[Walton, William](#) (1,2)
[Willson, Meredith](#) (2,2)
[Fain, Sammy](#) (1,1)
[Rodgers, Richard](#) (8,12)

1903

[Sainz de la Maza, Eduardo](#) (2,2)
[Nyíregyházi, Ervin](#) (1,1)
[Khachaturian, Aram](#) (4,5)
[Barroso, Ary](#) (1,1)
[Arrieu, Claude](#) (1,1)
[Lavry, Marc](#) (1,1)

1904

[Dallapiccola, Luigi](#) (2,2)
[Kabalevsky, Dmitri](#) (5,6)

1905

[Scelsi, Giacinto](#) (1,1)
[Halffter, Ernesto](#) (1,1)
[Arlen, Harold](#) (1,2)
[Bozza, Eugène](#) (2,2)
[Seiber, Matyas](#) (1,1)
[Jolivet, André](#) (1,1)
[Poston, Elisabeth](#) (1,3)
[Styne, Jule](#) (1,1)

1906

[Karas, Anton](#) (2,2)
[Biebl, Franz](#) (1,6)
[Shostakovich, Dimitri](#) (19,34)
[Jezek, Jaroslav](#) (2,2)

[Cooke, Arnold](#) (*I,I*)
[Fuga, Sandro](#) (*I,I*)
[Ronell, Ann](#) (*I,I*)

1907

[Langlais, Jean](#) (*I,I*)
[Wilder, Alec](#) (*I,I*)
[Rozsa, Miklos](#) (*I,I*)
[Saygun, Adnan](#) (*I,2*)

1908

[Distler, Hugo](#) (*I,I*)
[Anderson, Leroy](#) (*5,5*)
[Tveitt, Geirr](#) (*2,4*)
[Stevens, Halsey](#) (*I,I*)
[Messiaen, Olivier](#) (*8,8*)
[Carter, Elliott](#) (*4,4*)

1909

[Genzmer, Harald](#) (*I,I*)
[Litaize, Gaston](#) (*I,I*)

1910

[Barber, Samuel](#) (*14,22*)
[Loesser, Frank](#) (*I,I*)
[Schuman, William](#) (*I,I*)
[Prima, Louis](#) (*I,2*)
[Bowles, Paul](#) (*I,I*)

1911

[Alain, Jehan](#) (*I,I*)
[Simeone, Harry](#) (*2,2*)
[Menotti, Gian Carlo](#) (*2,2*)
[Rota, Nino](#) (*4,4*)

1912

[Guastavino, Carlos](#) (*2,2*)
[Françaix, Jean](#) (*6,6*)
[Dahl, Ingolf](#) (*I,I*)
[Cage, John](#) (*I,I*)

1913

Lutoslawski, Witold (4,5)
Etler, Alvin (2,2)
Bettinelli, Bruno (1,1)
Gould, Morton (3,3)
Britten, Benjamin (7,10)

1914

Fine, Irving (1,1)

1915

Persichetti, Vincent (1,1)

1916

Estévez, Antonio (1,1)
Halloran, Jack (1,1)
Dutilleux, Henri (1,1)
Ginastera, Alberto (5,10)
Babbitt, Milton (1,1)
Reis, Dilermando (1,1)
Sancan, Pierre (1,2)

1917

Smith-Brindle, Reginald (4,4)
Gardner, John (1,1)
Lauro, Antonio (4,4)
Monk, Thelonious (1,1)

1918

Bernstein, Leonard (6,12)

1919

Kirchner, Leon (2,2)
Manz, Paul (1,1)
Ustvolskaya, Galina (1,1)
Nelhybel, Vaclav (5,5)
Duarte, John W. (2,3)
Young, Gordon (1,1)
Klein, Gideon (1,1)

1920

Parker, Charlie (2,2)

1921

[Ramirez, Ariel](#) (4,7)
[Reed, Alfred](#) (10,10)
[Piazzolla, Astor](#) (15,20)
[Bergsma, William](#) (1,1)
[Gold, Ernest](#) (1,1)
[Adler, Richard](#) (1,1)
[Nixon, Roger](#) (2,2)
[Arnold, Malcolm](#) (2,3)

1922

[Walker, George](#) (2,3)
[Bonfá, Luiz](#) (1,1)

1923

[Kalabis, Viktor](#) (4,5)
[Williams, Clifton](#) (2,3)
[Jones, Thad](#) (2,2)
[Ligeti, György](#) (7,9)
[Rorem, Ned](#) (2,2)

1924

[Nestico, Sammy](#) (1,1)

1925

[Parker, Alice](#) (2,2)
[Mechem, Kirke](#) (2,2)
[Somers, Harry](#) (1,1)
[Berio, Luciano](#) (2,2)

1926

[Feldman, Morton](#) (1,1)
[Castérède, Jacques](#) (1,1)
[Davis, Miles](#) (1,1)
[Floyd, Carlisle](#) (1,1)
[Smith, William O.](#) (2,2)

1927

[Jobim, Antonio Carlos](#) (5,5)
[Kander, John](#) (1,1)
[Diemer, Emma Lou](#) (1,1)

1928

- Lukáš, Zdeněk (2,2)
Damase, Jean-Michel (1,1)
Adler, Samuel (1,1)
Tučapský, Antonín (1,1)
Musgrave, Thea (1,1)
Druckman, Jacob (1,1)
Stockhausen, Karlheinz (1,1)
Rautavaara, Einojuhani (1,1)
Morricone, Ennio (1,1)

1929

- Houdy, Pierick (1,1)
Eben, Petr (1,1)
Muczynski, Robert (2,2)
Crumb, George (1,1)
Farberman, Harold (1,1)
Nelson, Ron (3,3)

1930

- Dubois, Pierre Max (1,1)
Sondheim, Stephen (1,1)
Bolling, Claude (2,3)
Gulda, Friedrich (1,1)
Bart, Lionel (1,1)
Świder, Józef (2,2)
Beck, John Ness (2,2)

1931

- Morel, Jorge (2,2)
Ortolani, Riz (1,1)

1932

- Spencer, Willametta (1,1)
Williams, John T. (7,7)
Schifrin, Lalo (1,1)
Zawinul, Joe (1,1)
Chance, John Barnes (1,1)

1933

- Ichiyanagi, Toshi (1,1)
Schafer, R. Murray (1,1)

Penderecki, Krzysztof (*I,I*)
Górecki, Henryk Mikolaj (*I,I*)

1934

Kelly, Bryan (*2,2*)
Curitiba, Henrique de (*I,I*)
Schnittke, Alfred (*I,I*)

1935

Sheriff, Noam (*I,I*)
Lorentzen, Bent (*I,I*)
Ringger, Rolf Urs (*2,2*)
Butterley, Nigel (*I,I*)
Marzi, Bepi de (*I,2*)
Schickele, Peter (*I,I*)
Pärt, Arvo (*3,3*)
Manzanero, Armando (*I,I*)

1936

Eröd, Iván (*I,I*)
Reimann, Aribert (*4,4*)
Bennett, Richard Rodney (*I,I*)
Matarazzo, Maysa (*I,I*)

1937

Woolfenden, Guy (*I,I*)
Grau, Alberto (*I,I*)

1938

Montaña, Gentil (*I,I*)
Hemphill, Julius (*3,3*)
Corigliano, John (*I,I*)
Bolcom, William (*6,8*)
Tower, Joan (*2,2*)
Borgo, Elliot Del (*I,I*)

1939

Brouwer, Leo (*3,4*)
McCabe, John (*I,I*)
Jager, Robert E. (*I,I*)

1940

[Hancock, Herbie](#) (1,1)

1941

[Gilardino, Angelo](#) (1,1)
[Corea, Chick](#) (2,2)

1942

[Rainger, Ralph](#) (1,1)
[Bantzer, Claus](#) (1,1)

1943

[Tcherepnin, Ivan](#) (1,1)
[Lauridsen, Morten](#) (6,8)
[Vangelis](#) (2,2)
[Curnow, James](#) (1,1)
[Maslanka, David](#) (1,1)
[Edwards, Ross](#) (1,1)

1944

[Tavener, John](#) (2,6)
[Jenkins, Karl](#) (3,5)
[Biberian, Gilbert](#) (1,1)
[Schönberg, Claude-Michel](#) (1,2)
[Douglas, Bill](#) (2,2)
[Thomas, Michael Tilson](#) (1,1)

1945

[Gregson, Edward](#) (1,1)
[Lee, Thomas Oboe](#) (1,1)
[Rutter, John](#) (19,28)
[Rosner, Arnold](#) (1,1)
[Holsinger, David](#) (8,8)

1946

[Wilson, Dana](#) (3,3)
[Kuwahara, Yasuo](#) (1,1)
[Coccianti, Richard](#) (1,1)
[Boyd, Anne](#) (1,1)
[Isaacson, Michael](#) (1,1)

1947

[Domeniconi, Carlo](#) (1,1)

[Holmes, Rupert](#) (*1,1*)
[Orbán, György](#) (*1,1*)
[Pacchioni, Giorgio](#) (*1,1*)

1948

[Schwartz, Stephen](#) (*1,2*)
[Webber, Andrew Lloyd](#) (*3,6*)
[Berkeley, Michael](#) (*1,1*)
[D'Rivera, Paquito](#) (*2,2*)

1949

[Busto, Javier](#) (*5,5*)
[Wilby, Philip](#) (*1,1*)
[Paulus, Stephen](#) (*1,1*)
[Sirota, Robert](#) (*1,1*)
[Gawthrop, Daniel E.](#) (*1,1*)
[Ran, Shulamit](#) (*2,2*)

1950

[Kendrick, Graham](#) (*1,1*)
[Aguiar, Ernani](#) (*1,2*)
[Larsen, Libby](#) (*4,5*)

1951

[Sparke, Philip](#) (*1,1*)

1952

[Hyla, Lee](#) (*1,1*)
[Assad, Sergio](#) (*2,2*)

1953

[Machado, Celso](#) (*1,1*)
[Stroope, Z. Randall](#) (*4,5*)
[Clausen, René](#) (*3,3*)
[Mintzer, Bob](#) (*1,1*)
[Meij, Johan de](#) (*4,6*)

1954

[Daugherty, Michael](#) (*2,3*)
[Stamp, Jack](#) (*3,3*)
[Camphouse, Mark](#) (*2,2*)
[Kuryokhin, Sergey](#) (*1,1*)

[Vine, Carl](#) (1,1)

1955

[Chilcott, Robert "Bob"](#) (4,4)

[Dyens, Roland](#) (2,2)

1956

[Danielpour, Richard](#) (1,1)

[Roost, Jan Van der](#) (2,2)

1957

[Ellerby, Martin](#) (1,2)

[Hogan, Moses](#) (2,2)

[Melillo, Stephen](#) (8,8)

1958

[Ticheli, Frank](#) (30,47)

[Smith, Robert W.](#) (9,9)

[York, Andrew](#) (5,5)

1959

[Leek, Stephen](#) (3,3)

[Uematsu, Nobuo](#) (1,1)

1960

[Kernis, Aaron Jay](#) (1,1)

[Larson, Jonathan](#) (1,1)

[Swerts, Piet](#) (1,1)

[Ito, Yasuhide](#) (1,1)

1961

[Liebermann, Lowell](#) (1,1)

1962

[Buchenberg, Wolfram](#) (1,1)

[Hyldgaard, Søren](#) (1,1)

1963

[Mäntyjärvi, Jaakko](#) (2,2)

[Basler, Paul](#) (2,2)

1964

[Kanno, Yoko](#) (1,1)

1966

[Ferran, Ferrer](#) (1,1)

[Hazo, Samuel](#) (4,6)

[Doss, Thomas](#) (1,1)

1968

[Hesketh, Kenneth](#) (1,1)

1969

[Wachner, Julian](#) (1,1)

1970

[Whitacre, Eric](#) (8,15)

1972

[Mitsuda, Yasunori](#) (3,3)

1973

[Appermont, Bert](#) (1,1)

1975

[Dorman, Avner](#) (1,1)

Chapter Two: Aspect of style.

There has through the dawn of ages been different styles and genres of music from time immemorial to the present day, some worth listening to and some horrible to listen to.

If one looks at the country list of the composers listed supra as obtained from www.classiccat.net one sees very clearly from what part of the world these composers have come from, such as:

Argentina

[Gardel, Carlos](#) (1,1)

[Ginastera, Alberto](#) (5,10)

[Guastavino, Carlos](#) (2,2)
[López Buchardo, Carlos](#) (1,1)
[Morel, Jorge](#) (2,2)
[Piazzolla, Astor](#) (15,20)
[Ramirez, Ariel](#) (4,7)
[Sagreras, Julio Salvador](#) (4,5)
[Schifrin, Lalo](#) (1,1)

Armenia

[Khachaturian, Aram](#) (4,5)

Australia

[Boyd, Anne](#) (1,1)
[Butterley, Nigel](#) (1,1)
[Edwards, Ross](#) (1,1)
[Grainger, Percy](#) (8,9)
[Leek, Stephen](#) (3,3)
[Traditional Australian](#) (2,2)
[Vine, Carl](#) (1,1)

Austria

[Albrechtsberger, Johann Georg](#) (3,3)
[Apostel, Hans Erich](#) (1,1)
[Berg, Alban](#) (6,11)
[Bruckner, Anton](#) (13,23)
[Czerny, Carl](#) (1,1)
[Diabelli, Anton](#) (1,1)
[Dittersdorf, Karl Ditters von](#) (3,3)
[Doss, Thomas](#) (1,1)
[Eröd, Iván](#) (1,1)
[Eybler, Joseph Leopold](#) (1,1)
[Gal, Hans](#) (2,2)
[Gruber, Franz](#) (1,4)
[Gulda, Friedrich](#) (1,1)
[Hammerschmidt, Andreas](#) (1,2)
[Haydn, Franz Joseph](#) (44,64)
[Haydn, Johann Michael](#) (4,4)
[Hummel, Johann Nepomuk](#) (2,2)
[Karas, Anton](#) (2,2)
[Korngold, Erich Wolfgang](#) (1,1)
[Kreisler, Fritz](#) (4,4)
[Mozart, Franz Xaver Wolfgang](#) (1,1)
[Mozart, Leopold](#) (1,1)

[Mozart, Wolfgang Amadeus](#) (129,263|2)
[Neukomm, Sigismund von](#) (1,1)
[Paradis, Maria Theresia von](#) (1,1)
[Pleyel, Ignaz](#) (2,2)
[Schönberg, Arnold](#) (8,10)
[Schubert, Franz](#) (68,154|1)
[Sechter, Simon](#) (2,2)
[Strauss, Johann \(jr\)](#) (10,12)
[Strauss, Johann \(sr.\)](#) (3,4)
[Stutschewsky, Joachim](#) (1,1)
[Ullmann, Viktor](#) (1,1)
[Wagenseil, Georg Christoph](#) (1,1)
[Webern, Anton](#) (3,5)
[Werner, Gregor Joseph](#) (1,1)
[Wolf, Hugo](#) (11,20)
[Zawinul, Joe](#) (1,1)
[Zemlinsky, Alexander von](#) (1,1)
[Ziehrer, Carl Michael](#) (1,1)

Belgium

[Appermont, Bert](#) (1,1)
[Arcadelt, Jacob](#) (3,5)
[Clemens non Papa, Jacobus](#) (1,2)
[Dufay, Guillaume](#) (1,1)
[Franck, César](#) (11,17)
[Isaac, Heinrich](#) (2,2)
[Jongen, Joseph](#) (1,1)
[Lasso, Orlando di](#) (9,11)
[Ockeghem, Johannes](#) (1,1)
[Pres, Josquin des](#) (4,5)
[Roost, Jan Van der](#) (2,2)
[Susato, Tielman](#) (1,1)
[Swerts, Piet](#) (1,1)
[Utendal, Alexander](#) (1,1)
[Willaert, Adrian](#) (2,2)

Brazil

[Aguiar, Ernani](#) (1,2)
[Assad, Sergio](#) (2,2)
[Barroso, Ary](#) (1,1)
[Bonfá, Luiz](#) (1,1)
[Curitiba, Henrique de](#) (1,1)
[Gomes, Antônio Carlos](#) (1,1)
[Jobim, Antonio Carlos](#) (5,5)

[Machado, Celso](#) (1,1)
[Matarazzo, Maysa](#) (1,1)
[Nazareth, Ernesto](#) (60,62)
[Pernambuco, João](#) (2,2)
[Reis, Dilermando](#) (1,1)
[Rocha Vianna, Alfredo da](#) (2,2)
[Villa-Lobos, Heitor](#) (18,26)

Bulgaria

[Vladigerov, Pancho](#) (10,11)

Byelorussia

[Berlin, Irving](#) (3,4)

Canada

[Douglas, Bill](#) (2,2)
[Houdy, Pierick](#) (1,1)
[Schafer, R. Murray](#) (1,1)
[Somers, Harry](#) (1,1)

China

[Lee, Thomas Oboe](#) (1,1)
[Traditional Chinese](#) (2,2)

Colombia

[Montaña, Gentil](#) (1,1)

Croatia

[Suppé, Franz von](#) (2,2)

Cuba

[Brouwer, Leo](#) (3,4)
[D'Rivera, Paquito](#) (2,2)
[Lecuona, Ernesto](#) (7,11)
[Traditional Cuban](#) (1,1)

Czech Republic

[Biber, Heinrich I.F. von](#) (1,1)
[Borovička, Antonín](#) (1,1)
[Cernohorský, Bohuslav Matej](#) (1,1)
[Dusek, František Xaver](#) (1,1)

[Dussek, Jan Ladislav](#) (3,3)
[Dvořák, Antonín](#) (35,51)
[Eben, Petr](#) (1,1)
[Foerster, Josef Bohuslav](#) (1,1)
[Janacek, Leos](#) (6,10)
[Jezek, Jaroslav](#) (2,2)
[Kalabis, Viktor](#) (4,5)
[Kalliwoda, Johann Wenzel](#) (1,1)
[Klein, Gideon](#) (1,1)
[Kopriva, Václav Jan](#) (1,1)
[Kozeluh, Leopold](#) (2,2)
[Lukáš, Zdeněk](#) (2,2)
[Mahler, Gustav](#) (8,18)
[Martinu, Bohuslav](#) (11,14)
[Nelhybel, Vaclav](#) (5,5)
[Popper, David](#) (2,2)
[Schulhoff, Erwin](#) (1,1)
[Smetana, Bedrich](#) (2,3)
[Traditional Czech](#) (1,1)
[Tučapský, Antonín](#) (1,1)
[Zelenka, Jan Dismas](#) (1,1)

What about the following:

- *Pavel Haass*
- *Hans Krasa*

Denmark

[Buxtehude, Dietrich](#) (9,12)
[Hyldgaard, Søren](#) (1,1)
[Lorentzen, Bent](#) (1,1)
[Nielsen, Carl](#) (4,4)
[Reinecke, Carl](#) (2,2)

Estonia

A composer by
the name of
Tobias
[Eller, Heino](#) (1,1)
[Pärt, Arvo](#) (3,3)

Finland

[Mäntyjärvi, Jaakko](#) (2,2)
[Palmgren, Selim](#) (2,2)
[Rautavaara, Einojuhani](#) (1,1)

[Sibelius, Jean](#) (7,7)

France

[Adam, Adolphe](#) (2,2)

[Alain, Jehan](#) (1,1)

[Alkan, Charles Valentin](#) (8,10)

[Arbeau, Thoinot](#) (1,1)

[Arrieu, Claude](#) (1,1)

[Attaingnant, Pierre](#) (2,2)

[Audran, Edmond](#) (1,1)

[Berlioz, Hector](#) (10,20)

[Bizet, Georges](#) (6,17)

[Blavet, Michel](#) (1,1)

[Bochsa, Nicholas Charles](#) (1,1)

[Bolling, Claude](#) (2,3)

[Bozza, Eugène](#) (2,2)

[Burgundy, Wipo of](#) (1,2)

[Büsser, Henri-Paul](#) (1,1)

[Caplet, André](#) (1,1)

[Castérède, Jacques](#) (1,1)

[Certon, Pierre](#) (1,2)

[Chabrier, Emmanuel](#) (1,1)

[Chaminade, Cécile](#) (2,2)

[Charpentier, Marc-Antoine](#) (7,7)

[Chausson, Ernest](#) (2,2)

[Cocciante, Richard](#) (1,1)

[Corrette, Michel](#) (2,2)

[Coste, Napoléon](#) (2,3)

[Costeley, Guillaume](#) (1,1)

[Couperin, François](#) (5,5)

[Couperin, Louis](#) (4,4)

[Damase, Jean-Michel](#) (1,1)

[Daquin, Louis-Claude](#) (1,1)

[Debussy, Claude](#) (40,112|1)

[Delibes, Leo](#) (3,4)

[Dubois, Pierre Max](#) (1,1)

[Dubois, Théodore](#) (2,2)

[Dukas, Paul](#) (3,3)

[Duparc, Henri](#) (5,7)

[Duruflé, Maurice](#) (3,9)

[Dutilleux, Henri](#) (1,1)

[Dyens, Roland](#) (2,2)

[Emmanuel, Maurice](#) (1,1)

[Fauré, Gabriel](#) (26,45)

Françaix, Jean (6,6)
Gallot, Jacques (1,1)
Gaveaux, Pierre (1,1)
Genin, Paul Agricole (1,1)
Gigout, Eugène (2,3)
Godard, Benjamin (1,1)
Gounod, Charles (9,23|1)
Grandjany, Marcel (1,1)
Grovlez, Gabriel (1,1)
Guilmant, Alexandre (4,4)
Hérold, Ferdinand (1,1)
Honegger, Arthur (4,4)
Indy, Vincent d' (1,1)
Jacquet de La Guerre, Elisabeth (1,1)
Jadin, Louis-Emmanuel (1,1)
Janequin, Clément (4,4)
Jeune, Claude le (1,1)
Jolivet, André (1,1)
Lalo, Édouard (2,3)
Langlais, Jean (1,1)
Leclair, Jean-Marie (1,1)
Litaize, Gaston (1,1)
Machaut, Guillaume de (1,1)
Magnard, Albéric (2,2)
Mantua, Jacquet de (1,1)
Marais, Marin (2,2)
Massenet, Jules (4,7)
Messager, André (2,2)
Messiaen, Olivier (8,8)
Milhaud, Darius (5,6)
Mouton, Jean (1,1)
Muffat, Georg (2,2)
Passereau, Pierre (1,4)
Poulenc, Francis (22,34)
Rabaud, Henri (1,1)
Raison, André (1,1)
Rameau, Jean-Philippe (3,4)
Ravel, Maurice (22,68)
Reicha, Anton (4,4)
Roger-Ducasse, Jean (1,1)
Saint-Lubin, Léon de (1,1)
Saint-Saëns, Camille (18,28)
Sancan, Pierre (1,2)
Satie, Eric (14,24)

[Schönberg, Claude-Michel](#) (1,2)
[Sermisy, Claudin de](#) (3,4)
[Taffanel, Paul](#) (1,1)
[Tailleferre, Germaine](#) (1,1)
[Tcherepnin, Ivan](#) (1,1)
[Thomas, Ambroise](#) (1,1)
[Tournier, Marcel](#) (1,1)
[Traditional French](#) (4,4)
[Traditional Normandian](#) (1,1)
[Vierne, Louis](#) (2,2)
[Visée, Robert de](#) (5,5)
[Widor, Charles-Marie](#) (3,4)

Germany

[Aichinger, Gregor](#) (1,1)
[Albert, Heinrich](#) (1,1)
[Bach, Carl Philipp Emanuel](#) (4,5)
[Bach, Johan Christian](#) (2,2)
[Bach, Johann Sebastian](#) (242,521)
[Bach, Johann Ludwig](#) (1,1)
[Bach, Wilhelm Friedemann](#) (1,1)
[Baermann, Carl sr.](#) (1,1)
[Bantzer, Claus](#) (1,1)
[Beethoven, Ludwig van](#) (125,299)
[Biebl, Franz](#) (1,6)
[Bingen, Hildegard von](#) (3,3)
[Boëllmann, Léon](#) (1,3)
[Brahms, Johannes](#) (85,220)
[Bruch, Max](#) (3,5)
[Buchenberg, Wolfram](#) (1,1)
[Burgmüller, Johann](#) (1,2)
[Danzi, Franz](#) (2,2)
[Distler, Hugo](#) (1,1)
[Eccard, Johannes](#) (1,1)
[Eisler, Hanns](#) (1,1)
[Fasch, Johann Friedrich](#) (2,2)
[Fischer, Johann Caspar Ferdinand](#) (1,1)
[Friderici, Daniel](#) (1,1)
[Froberger, Johann Jakob](#) (1,1)
[Genzmer, Harald](#) (1,1)
[Gluck, Christoph Willibald von](#) (4,8)
[Goetz, Hermann](#) (1,1)
[Goltermann, Georg](#) (1,1)
[Handel, George Frideric](#) (37,67)

[Hassler, Hans Leo](#) (3,4)
[Heinichen, Johann David](#) (1,1)
[Hindemith, Paul](#) (14,16)
[Hoffmeister, Franz Anton](#) (1,1)
[Homilius, Gottfried August](#) (1,1)
[Jeep, Johannes](#) (1,2)
[Kapsberger, Johannes Hieronymus](#) (4,6)
[Karg-Elert, Sigfrid](#) (3,5)

Germany (cont.)

[Kaufmann, Georg Friedrich](#) (1,1)
[Kellner, David](#) (4,5)
[Kempff, Wilhelm](#) (3,6)
[Kerll, Johann Kaspar](#) (1,1)
[Kirchner, Theodor](#) (1,1)
[Klughardt, August](#) (1,1)
[Krebs, Johann Ludwig](#) (3,3)
[Kuhlau, Friedrich](#) (2,2)
[Kuhnau, Johann](#) (1,1)
[Mendelssohn-Bartholdy, Felix](#) (43,83)
[Meyerbeer, Giacomo](#) (3,4)
[Nietzsche, Friedrich](#) (11,11)
[Offenbach, Jacques](#) (2,4)
[Orff, Carl](#) (1,7)
[Pachelbel, Johann](#) (11,21)
[Petersen, Wilhelm](#) (1,1)
[Praetorius, Michael](#) (5,6)
[Rathgeber, Valentin](#) (1,1)
[Reger, Max](#) (6,6)
[Reimann, Aribert](#) (4,4)
[Rinck, Johann Christian Heinrich](#) (1,1)
[Scharwenka, Frans Xaver](#) (1,1)
[Scheidemann, Heinrich](#) (2,2)
[Scheidt, Samuel](#) (2,2)
[Schein, Johann Hermann](#) (3,3)
[Schumann, Robert](#) (58,131)
[Schütz, Heinrich](#) (26,34)
[Spohr, Louis](#) (2,4|1)
[Stamitz, Johann](#) (2,2)
[Stockhausen, Karlheinz](#) (1,1)
[Stölzel, Gottfried Heinrich](#) (1,1)
[Strauss, Richard](#) (30,36)
[Telemann, Georg Philipp](#) (17,18)
[Vogelweide, Walther von der](#) (1,1)

[Wagner, Richard](#) (11,32)
[Walther, Johann Gottfried](#) (1,1)
[Weber, Carl Maria von](#) (7,8)
[Weill, Kurt](#) (5,5|1)
[Weiss, Silvius Leopold](#) (3,4)

Greece

[Vangelis](#) (2,2)

Hungary

[Bardos, Lajos](#) (2,3)
[Bartók, Béla](#) (19,24)
[Dohnányi, Ernst von](#) (1,1)
[Kodály, Zoltán](#) (3,3)
[Lehár, Franz](#) (1,1)
[Ligeti, György](#) (7,9)
[Liszt, Franz](#) (74,182)
[Orbán, György](#) (1,1)
[Romberg, Sigmund](#) (2,3)
[Rozsa, Miklos](#) (1,1)
[Seiber, Matyas](#) (1,1)

Ireland

[Dowland, John](#) (20,25)
[Field, John](#) (5,7)
[O'Carolan, Turlough](#) (1,1)
[Stanford, Charles Villiers](#) (2,5)
[Traditional Irish](#) (11,13)

Israel

[Ben-Haim, Paul](#) (2,2)
[Dorman, Avner](#) (1,1)
[Lavry, Marc](#) (1,1)
[Ran, Shulamit](#) (2,2)
[Sheriff, Noam](#) (1,1)
[Traditional Jewish](#) (1,1)
What about Rami Bar-Niv

Italy

[Albinoni, Tomaso](#) (2,2)
[Allegri, Gregorio](#) (1,1)
[Animuccia, Giovanni](#) (1,1)

Azzaiolo, Filippo (3,3)
Banchieri, Adriano (4,4)
Bellini, Vincenzo (12,14)
Bencini, Pietro Paolo (1,1)
Berio, Luciano (2,2)
Bertoli, Giovanni Antonio (1,1)
Bettinelli, Bruno (1,1)
Boccherini, Luigi (5,5)
Brescianello, Giuseppe Antonio (1,1)
Broschi, Riccardo (1,1)
Busoni, Ferruccio (15,25)
Caccini, Giulio (4,8)
Calace, Raphael (4,4)
Caldara, Antonio (2,4)
Capirola, Vincenzo (2,2)
Carcassi, Matteo (3,4)
Cardillo, Salvatore (1,2)
Carissimi, Giacomo (4,5)
Carulli, Ferdinando (5,5)
Casella, Alfredo (1,1)
Castelnuovo-Tedesco, Mario (1,1)
Catalani, Alfredo (1,1)
Cherubini, Luigi (1,1)
Cilea, Francesco (2,3)
Cimarosa, Domenico (8,8)
Clari, Giovanni Carlo Maria (1,1)
Clementi, Muzio (9,11)
Corbetta, Francesco (1,1)
Corelli, Arcangelo (3,4)
Curtis, Ernesto de (2,3)
Dallapiccola, Luigi (2,2)
Dalza, Joan Ambrosio (1,1)
Denza, Luigi (1,1)
Domeniconi, Carlo (1,1)
Donato, Baldassare (1,1)
Donaudy, Stefano (1,1)
Donizetti, Gaetano (6,9)
Falconieri, Andrea (1,1)
Firenze, Lorenzo da (1,1)
Fontana, Giovanni Battista (1,1)
Frescobaldi, Girolamo (14,15)
Fuga, Sandro (1,1)
Gabrieli, Andrea (1,1)
Gabrieli, Giovanni (5,5)

[Galilei, Vincenzo](#) (1,1)
[Gastoldi, Giovanni Giacomo](#) (4,4)
[Gesualdo, Carlo](#) (2,3)
[Gilardino, Angelo](#) (1,1)
[Giordani, Tommaso](#) (1,5)
[Giuliani, Mauro](#) (7,9)
[Gragnani, Filippo](#) (1,1)
[Legnani, Luigi](#) (1,1)
[Legrenzi, Giovanni](#) (2,2)
[Leoncavallo, Ruggero](#) (2,4)
[Liguori, Alphonsus](#) (2,2)
[Locatelli, Pietro](#) (1,1)
[Lotti, Antonio](#) (4,5)
[Lully, Jean-Baptiste](#) (3,3)
[Marcello, Benedetto](#) (3,3)
[Marini, Biagio](#) (3,3)
[Martini, Giovanni Battista](#) (2,2)
[Marzi, Bepi de](#) (1,2)
[Mascagni, Pietro](#) (3,4)
[Melani, Alessandro](#) (1,1)
[Menotti, Gian Carlo](#) (2,2)
[Merula, Tarquinio](#) (1,1)
[Molinaro, Simone](#) (1,1)
[Monteverdi, Claudio](#) (13,20)
[Morricone, Ennio](#) (1,1)
[Nenna, Pomponio](#) (1,1)
[Nola, Giovanni Domenico da](#) (1,1)
[Ortolani, Riz](#) (1,1)
[Pacchioni, Giorgio](#) (1,1)
[Paganini, Niccolò](#) (4,9|1)
[Paisiello, Giovanni](#) (1,1)
[Palestrina, Giovanni Pierluigi da](#) (23,35)
[Pasculli, Antonio](#) (1,1)
[Pasquini, Bernardo](#) (1,1)
[Pergolesi, Giovanni Battista](#) (5,12)
[Piccinini, Alessandro](#) (1,2)
[Porpora, Nicola](#) (1,1)
[Puccini, Giacomo](#) (11,47)
[Respighi, Ottorino](#) (11,14)
[Roncalli, Ludovico](#) (2,2)
[Rossini, Gioachino](#) (14,24)
[Rota, Nino](#) (4,4)
[Sammartini, Giuseppe](#) (1,1)
[Scandello, Antonio](#) (1,1)

[Scarlatti, Alessandro](#) (2,3)
[Scarlatti, Domenico](#) (71,107)
[Scelsi, Giacinto](#) (1,1)
[Spinacino, Francesco](#) (1,1)
[Spontini, Gaspare](#) (1,1)
[Storace, Bernardo](#) (1,1)
[Stradella, Alessandro](#) (1,1)
[Tartini, Giuseppe](#) (1,1)
[Tosti, Francesco Paolo](#) (12,16)
[Traditional Italian](#) (7,8)
[Tromboncino, Bartolomeo](#) (2,2)
[Uccellini, Marco](#) (1,1)
[Vecchi, Orazio](#) (1,1)
[Verdi, Giuseppe](#) (19,66)
[Viadana, Lodovico](#) (3,5)
[Vivaldi, Antonio](#) (23,30)
[Wolf-Ferrari, Ermanno](#) (3,5)
[Zamboni, Giovanni](#) (1,1)

Japan

[Ichiyanagi, Toshi](#) (1,1)
[Ito, Yasuhide](#) (1,1)
[Kanno, Yoko](#) (1,1)
[Kuwahara, Yasuo](#) (1,1)
[Mitsuda, Yasunori](#) (3,3)
[Traditional Japanese](#) (1,1)
[Uematsu, Nobuo](#) (1,1)

Liechtenstein

[Rheinberger, Joseph](#) (3,3)

Lithuania

[Godowsky, Leopold](#) (6,10)

Mexico

[Manzanero, Armando](#) (1,1)
[Ponce, Manuel](#) (5,5)

Netherlands

[Eyck, Jacob van](#) (1,1)
[Goens, Daniel van](#) (1,1)
[Meij, Johan de](#) (4,6)

[Noordt, Anthoni van](#) (*I,I*)
[Sweelinck, Jan Pieterszoon](#) (*2,2*)

Nigeria

[Traditional Nigerian](#) (*I,I*)

Norway

[Brustad, Bjarne](#) (*I,I*)
[Christiansen, F. Melius](#) (*I,I*)
[Grieg, Edvard](#) (*3I,8I|I*)
[Hurum, Alf](#) (*I,I*)
[Sinding, Christian](#) (*I,I*)
[Tveitt, Geirr](#) (*2,4*)

Not Applicable

[Anonymus \(before 1900\)](#) (*26,3I*)
[Church Music](#) (*3I,43*)

Papua New Guinea

[Traditional Papua](#) (*I,I*)

Paraguay

[Barrios, Agustín](#) (*9,15*)

Peru

[Traditional Peruvian](#) (*2,2*)

Poland

[Chopin, Frédéric](#) (*94,436|I*)
[Gomółka, Mikołaj](#) (*I,I*)
[Górecki, Henryk Mikołaj](#) (*I,I*)
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- [Gallus, Jacobus](#) (3,3)
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- [Aguado, Dionisio](#) (1,1)
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[Casals, Pablo](#) (1,1)
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[Manjon, Antonio Jimenez](#) (1,1)
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[Gauntlett, Henry John](#) (1,2)

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Hesketh, Kenneth (1,1)
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Pilkington, Francis (2,2)
Poston, Elisabeth (1,3)
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[Wilbye, John](#) (I,I)
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Uruguay

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Venezuela

[Estévez, Antonio](#) (I,I)
[Grau, Alberto](#) (I,I)
[Hahn, Reynaldo](#) (4,5)
What about Teresa
Carenjo and José
Serebrier (NAXOS)

Now if one were to look at say Venezuela for example one sees a name missing, namely Theresa Carenjo a pupil of Louis Morreaux Gottschalk a famous American composer and one time a wife of a pupil of Liszt, the English German composer by the name of Eugene D'Albert.

The styles in music from a Western Musical Perspective, would have been as follows, namely

- The Middle Ages to the Renaissance period being from say 600 AD, but officially from say 1136 right through to say 1597.
- The Baroque Era from 1600 to 1750.
- The Classical Period from 1750 to 1830.
- The Romantic Era from in my opinion from 1790 to about say 1895.
- The Rise of Nationalism during the Romantic Era say from 1848 right through to the 1940's and beyond.
- The Later Romantics in my opinion from 1890 right throughout the twentieth century.
- The Early Twentieth Century.
- Music since World War Two.

Popularity of classical composers would have been as follows:

- 1 [Beethoven, Ludwig van](#)
4 [Chopin, Frédéric](#)
7 [Albinoni, Tomaso](#)
10 [Debussy, Claude](#)
13 [Haydn, Franz Joseph](#)
16 [Mendelssohn-Bartholdy, Felix](#)
19 [Pachelbel, Johann](#)
22 [Shostakovich, Dimitri](#)
25 [Gershwin, George](#)
28 [Paganini, Niccolò](#)
31 [Strauss, Richard](#)
34 [Strauss, Johann \(jr\)](#)
37 [Strauss, Johann \(sr.\)](#)
40 [Bach, Carl Philipp Emanuel](#)
43 [Satie, Eric](#)
46 [Barber, Samuel](#)
49 [Purcell, Henry](#)
52 [Khachaturian, Aram](#)
55 [Boccherini, Luigi](#)
58 [Scarlatti, Domenico](#)
61 [Borodin, Alexander](#)
64 [Britten, Benjamin](#)
67 [Bruch, Max](#)
70 [Smetana, Bedrich](#)
73 [Hindemith, Paul](#)
76 [Weber, Carl Maria von](#)
79 [Scriabin, Alexander](#)
82 [Sousa, John Philip](#)
85 [Lasso, Orlando di](#)
88 [Pergolesi, Giovanni Battista](#)
91 [Kreisler, Fritz](#)
94 [Sor, Fernando](#)
97 [Pres, Josquin des](#)
100 [Lully, Jean-Baptiste](#)
103 [Respighi, Ottorino](#)
106 [Glinka, Mikhael](#)
109 [Buxtehude, Dietrich](#)
112 [Reger, Max](#)
115 [Stroope, Z. Randall](#)
118 [Rameau, Jean-Philippe](#)
121 [Kabalevsky, Dmitri](#)
124 [Brouwer, Leo](#)
127 [Tallis, Thomas](#)

- 130 [Donizetti, Gaetano](#)
133 [Williams, John T.](#)
136 [Lalo, Édouard](#)
139 [Carulli, Ferdinando](#)
142 [Milhaud, Darius](#)
145 [Alkan, Charles Valentin](#)
148 [Enescu, George](#)
151 [Bellini, Vincenzo](#)
154 [Arnold, Malcolm](#)
157 [Stockhausen, Karlheinz](#)
160 [Czerny, Carl](#)
163 [Sparke, Philip](#)
166 [Nelhybel, Vaclav](#)
169 [Wieniawski, Henryk](#)
172 [Haydn, Johann Michael](#)
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181 [Moszkowski, Moritz](#)
184 [Burgundy, Wipo of](#)
187 [Chaminade, Cécile](#)
190 [Wolf, Hugo](#)
193 [Ponce, Manuel](#)
196 [Saygun, Adnan](#)
199 [Paderewski, Ignacy Jan](#)
202 [Tudor, King Henry VIII](#)
205 [Appermont, Bert](#)
208 [Lecuona, Ernesto](#)
211 [Carcassi, Matteo](#)
214 [Tartini, Giuseppe](#)
217 [Korngold, Erich Wolfgang](#)
220 [Beach, Amy](#)
223 [Ellington, Edward Kennedy "Duke"](#)
226 [Gliere, Reinholt](#)
229 [Domeniconi, Carlo](#)
232 [Ornstein, Leo](#)
235 [Vogelweide, Walther von der](#)
238 [Nazareth, Ernesto](#)
241 [Couperin, Louis](#)
244 [Ketèlbey, Albert](#)
247 [Kapsberger, Johannes Hieronymus](#)
250 [Rheinberger, Joseph](#)
253 [Liadov, Anatol](#)
256 [Dittersdorf, Karl Ditters von](#)
259 [Banchieri, Adriano](#)

- 262 [Janequin, Clément](#)
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304 [Bertoli, Giovanni Antonio](#)
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316 [Davis, Miles](#)
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322 [Piccinini, Alessandro](#)
325 [Brescianello, Guiseppe Antonio](#)
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334 [Muczynski, Robert](#)
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340 [Rubinstein, Nikolai](#)
343 [Bull, John](#)
346 [Dutilleux, Henri](#)
349 [Roost, Jan Van der](#)
352 [Arlen, Harold](#)
355 [Roncalli, Ludovico](#)
358 [Lukáš, Zdeněk](#)
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364 [Krebs, Johann Ludwig](#)
367 [Soler, Antonio](#)
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424 [Visée, Robert de](#)
427 [Eben, Petr](#)
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436 [Rozsa, Miklos](#)
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490 [Hylgaard, Søren](#)
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496 [D'Rivera, Paquito](#)
499 [Genin, Paul Agricole](#)
502 [Goltermann, Georg](#)
505 [Pernambuco, João](#)
508 [Woolfenden, Guy](#)
511 [Broschi, Riccardo](#)
514 [Foerster, Josef Bohuslav](#)
517 [Thomas, Ambroise](#)
520 [Fine, Irving](#)
523 [Calace, Raphael](#)

- 526 [Passereau, Pierre](#)
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607 [Tausig, Carl](#)
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613 [Robinson, Thomas](#)
616 [Seiber, Matyas](#)
619 [Work, John Wesley III](#)
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625 [Druckman, Jacob](#)
628 [Poston, Elisabeth](#)
631 [Richardson, Ferdinando](#)
634 [Floyd, Carlisle](#)
637 [Curtis, Ernesto de](#)
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649 [Lowry, Robert](#)
652 [Kaper, Bronislau](#)
655 [Rosner, Arnold](#)

- 658 [Grau, Alberto](#)
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706 [Curitiba, Henrique de](#)
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712 [Donaudy, Stefano](#)
715 [Eisler, Hanns](#)
718 [Eybler, Joseph Leopold](#)
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730 [Gold, Ernest](#)
733 [Grandjany, Marcel](#)
736 [Guridi, Jesús](#)
739 [Hancock, Herbie](#)
742 [Hérold, Ferdinand](#)
745 [Houdy, Pierick](#)
748 [Jager, Robert E.](#)
751 [Kander, John](#)
754 [Klughardt, August](#)
757 [Layton, Turner](#)
760 [López Buchardo, Carlos](#)
763 [Manzanero, Armando](#)
766 [Matarazzo, Maysa](#)
769 [Molinaro, Simone](#)
772 [Murray, Alan](#)
775 [Neukomm, Sigismund von](#)
778 [Nyíregyházi, Ervin](#)
781 [Parker, Charlie](#)
784 [Porpora, Nicola](#)
787 [Ronell, Ann](#)

790 [Sechter, Simon](#)
793 [Sondheim, Stephen](#)
796 [Stojowski, Zygmunt](#)
799 [Suppé, Franz von](#)
802 [Traditional Cuban](#)
805 [Traditional Papua](#)
808 [Tučapský, Antonín](#)
811 [Vangelis](#)
814 [Wilby, Philip](#)
817 [Youmans, Vincent](#)
820 [Zimmerman, Charles A.](#)

2 [Mozart, Wolfgang Amadeus](#)
5 [Tchaikovsky, Pyotr Ilyich](#)
8 [Brahms, Johannes](#)
11 [Schubert, Franz](#)
14 [Liszt, Franz](#)
17 [Grieg, Edvard](#)
20 [Verdi, Giuseppe](#)
23 [Mahler, Gustav](#)
26 [Prokofiev, Sergei](#)
29 [Bartók, Béla](#)
32 [Bach, Johan Christian](#)
35 [Rossini, Gioachino](#)
38 [Rimsky-Korsakov, Nikolai](#)
41 [Sibelius, Jean](#)
44 [Joplin, Scott](#)
47 [Holst, Gustav von](#)
50 [Orff, Carl](#)
53 [Adam, Adolphe](#)
56 [Bruckner, Anton](#)
59 [Monteverdi, Claudio](#)
62 [Vaughan Williams, Ralph](#)
65 [Schönberg, Arnold](#)
68 [Corelli, Arcangelo](#)
71 [Offenbach, Jacques](#)
74 [Poulenc, Francis](#)
77 [Ginastera, Alberto](#)
80 [Messiaen, Olivier](#)
83 [Granados, Enrique](#)
86 [Dowland, John](#)
89 [Couperin, François](#)
92 [Smith, Robert W.](#)
95 [Lauridsen, Morten](#)

- 98 [Allegri, Gregorio](#)
101 [Whitacre, Eric](#)
104 [Byrd, William](#)
107 [Ligeti, György](#)
110 [Mozart, Franz Xaver Wolfgang](#)
113 [Sarasate, Pablo de](#)
116 [Berg, Alban](#)
119 [Schnittke, Alfred](#)
122 [Massenet, Jules](#)
125 [Langlais, Jean](#)
128 [Webern, Anton](#)
131 [Cimarosa, Domenico](#)
134 [Jenkins, Karl](#)
137 [Mascagni, Pietro](#)
140 [Balakirev, Mily Alexeyevich](#)
143 [Schickele, Peter](#)
146 [Frescobaldi, Girolamo](#)
149 [Lutoslawski, Witold](#)
152 [Cage, John](#)
155 [Meij, Johan de](#)
158 [Barrios, Agustín](#)
161 [Górecki, Henryk Mikolaj](#)
164 [Ticheli, Frank](#)
167 [Nielsen, Carl](#)
170 [Dufay, Guillaume](#)
173 [Traditional Japanese](#)
176 [Williams, Clifton](#)
179 [Bloch, Ernest](#)
182 [Scarlatti, Alessandro](#)
185 [Ockeghem, Johannes](#)
188 [Camphouse, Mark](#)
191 [Alain, Jehan](#)
194 [Church Music](#)
197 [Sullivan, Arthur](#)
200 [Bach, Johann Ludwig](#)
203 [Biebl, Franz](#)
206 [Arcadelt, Jacob](#)
209 [Stamitz, Johann](#)
212 [Weill, Kurt](#)
215 [Sanz, Gaspar](#)
218 [Vierne, Louis](#)
221 [Doss, Thomas](#)
224 [Ellerby, Martin](#)
227 [Medtner, Nikolai](#)

- 230 [Delius, Frederick](#)
233 [Busto, Javier](#)
236 [Berlin, Irving](#)
239 [Traditional English](#)
242 [Webber, Andrew Lloyd](#)
245 [Lauro, Antonio](#)
248 [Reinecke, Carl](#)
251 [Clarke, Jeremiah](#)
254 [Bach, Wilhelm Friedemann](#)
257 [Traditional French](#)
260 [Bozza, Eugène](#)
263 [Milan, Luis de](#)
266 [Mäntyjärvi, Jaakko](#)
269 [Ippolitov-Ivanov, Mikhail](#)
272 [Paradis, Maria Theresia von](#)
275 [Hazo, Samuel](#)
278 [Reicha, Anton](#)
281 [Traditional Russian](#)
284 [Carissimi, Giacomo](#)
287 [Billings, William](#)
290 [Zelenka, Jan Dismas](#)
293 [Duparc, Henri](#)
296 [Smith-Brindle, Reginald](#)
299 [Boëllmann, Léon](#)
302 [Wilson, Dana](#)
305 [Hogan, Moses](#)
308 [Caldara, Antonio](#)
311 [Paisiello, Giovanni](#)
314 [Hairston, Jester](#)
317 [Gallus, Jacobus](#)
320 [Stamp, Jack](#)
323 [Pujol, Emilio](#)
326 [Galilei, Vincenzo](#)
329 [Kalinikov, Vasily](#)
332 [Ichiyanagi, Toshi](#)
335 [Popper, David](#)
338 [Kempff, Wilhelm](#)
341 [Susato, Tielman](#)
344 [Daquin, Louis-Claude](#)
347 [Maslanka, David](#)
350 [King, Karl](#)
353 [Borgo, Elliot Del](#)
356 [York, Andrew](#)
359 [Martin, Frank](#)

- 362 [Crumb, George](#)
365 [Nelson, Ron](#)
368 [Stanley, John](#)
371 [Capirola, Vincenzo](#)
374 [Karg-Elert, Sigfrid](#)
377 [Porter, Cole](#)
380 [Gould, Morton](#)
383 [Howells, Herbert](#)
386 [Traditional Catalan](#)
389 [Berwald, Franz](#)
392 [Krenek, Ernst](#)
395 [Feldman, Morton](#)
398 [Kuhlau, Friedrich](#)
401 [Arbeau, Thoinot](#)
404 [Scheidt, Samuel](#)
407 [Casella, Alfredo](#)
410 [Goens, Daniel van](#)
413 [Larsen, Libby](#)
416 [Assad, Sergio](#)
419 [Foster, Stephen Collins](#)
422 [Schein, Johann Hermann](#)
425 [Ben-Haim, Paul](#)
428 [Mudarra, Alonso](#)
431 [Dusek, Frantisek Xaver](#)
434 [Doppler, Franz](#)
437 [Bennett, Richard Rodney](#)
440 [Leek, Stephen](#)
443 [Siloti, Alexander](#)
446 [Stölzel, Gottfried Heinrich](#)
449 [Hemphill, Julius](#)
452 [Sainz de la Maza, Eduardo](#)
455 [Traditional Welsh](#)
458 [Fuenllana, Miguel de](#)
461 [Warren, Elinor Remick](#)
464 [Mouton, Jean](#)
467 [Chabrier, Emmanuel](#)
470 [Bruna, Pablo](#)
473 [Pryor, Arthur](#)
476 [Dalza, Joan Ambrosio](#)
479 [Pasculli, Antonio](#)
482 [Catalani, Alfredo](#)
485 [Malats, Joaquin](#)
488 [Dubois, Pierre Max](#)
491 [Karas, Anton](#)

- 494 [Pasquini, Bernardo](#)
497 [Duarte, John W.](#)
500 [Godard, Benjamin](#)
503 [Gregson, Edward](#)
506 [Rinck, Johann Christian Heinrich](#)
509 [Heinichen, Johann David](#)
512 [Cabanilles, Joan Baptista](#)
515 [Jolivet, André](#)
518 [Uematsu, Nobuo](#)
521 [Ravenscroft, Thomas](#)
524 [Certon, Pierre](#)
527 [Tosti, Francesco Paolo](#)
530 [Dahl, Ingolf](#)
533 [Bagley, Edwin Eugene](#)
536 [Prima, Louis](#)
539 [Willan, Healey](#)
542 [Holborne, Anthony](#)
545 [Viadana, Lodovico](#)
548 [Serrano, José](#)
551 [Gurney, Ivor](#)
554 [Büsser, Henri-Paul](#)
557 [Rabaud, Henri](#)
560 [Philips, Peter](#)
563 [Bortnyansky, Dmitry](#)
566 [Danielpour, Richard](#)
569 [Klein, Gideon](#)
572 [Wagenseil, Georg Christoph](#)
575 [Pedrell, Felipe](#)
578 [Willaert, Adrian](#)
581 [Manz, Paul](#)
584 [Traditional Nigerian](#)
587 [Lamb, Joseph](#)
590 [Roger-Ducasse, Jean](#)
593 [Bantzer, Claus](#)
596 [Falconieri, Andrea](#)
599 [Kaufmann, Georg Friedrich](#)
602 [McCabe, John](#)
605 [Noordt, Anthoni van](#)
608 [Jongen, Joseph](#)
611 [Legnani, Luigi](#)
614 [Scelsi, Giacinto](#)
617 [Somers, Harry](#)
620 [Farrant, Richard](#)
623 [Legrenzi, Giovanni](#)

- 626 [Kelly, Bryan](#)
629 [Texidor, Jaime](#)
632 [Sancan, Pierre](#)
635 [Schwartz, Stephen](#)
638 [Edwards, Ross](#)
641 [Scott, James](#)
644 [Vine, Carl](#)
647 [Valderrabano, Enriquez de](#)
650 [Wilbye, John](#)
653 [Walmisley, Thomas Attwood](#)
656 [Tournier, Marcel](#)
659 [Grovlez, Gabriel](#)
662 [Wiechowicz, Stanislaw](#)
665 [Muffat, Georg](#)
668 [Thomas, Michael Tilson](#)
671 [Taffanel, Paul](#)
674 [Scandello, Antonio](#)
677 [Szamotulski, Waclaw](#)
680 [Dvořák, Antonín](#)
683 [Narváez, Luys de](#)
686 [Aichinger, Gregor](#)
689 [Babbitt, Milton](#)
692 [Bencini, Pietro Paolo](#)
695 [Bochsa, Nicholas Charles](#)
698 [Cadman, Charles Wakefield](#)
701 [Castelnuovo-Tedesco, Mario](#)
704 [Clari, Giovanni Carlo Maria](#)
707 [Dallapiccola, Luigi](#)
710 [Dohnányi, Ernst von](#)
713 [Dorman, Avner](#)
716 [Emmanuel, Maurice](#)
719 [Fain, Sammy](#)
722 [Froberger, Johann Jakob](#)
725 [Gauntlett, Henry John](#)
728 [Genzmer, Harald](#)
731 [Gomes, Antônio Carlos](#)
734 [Guion, David Wendel](#)
737 [Halloran, Jack](#)
740 [Handy, William Christopher](#)
743 [Hesketh, Kenneth](#)
746 [Isaacson, Michael](#)
749 [Jezek, Jaroslav](#)
752 [Kendrick, Graham](#)
755 [Kuhnau, Johann](#)

- 758 [Liebermann, Lowell](#)
761 [Machaut, Guillaume de](#)
764 [Marks, Gerald](#)
767 [Melani, Alessandro](#)
770 [Monk, Thelonious](#)
773 [Musgrave, Thea](#)
776 [Nixon, Roger](#)
779 [Ortolani, Riz](#)
782 [Penderecki, Krzysztof](#)
785 [Power, Leonel](#)
788 [Scheidemann, Heinrich](#)
791 [Silva, Andreas De](#)
794 [Spencer, Villametta](#)
797 [Storace, Bernardo](#)
800 [Taverner, John](#)
803 [Traditional Czech](#)
806 [Traditional Polish](#)
809 [Uccellini, Marco](#)
812 [Vecchi, Orazio](#)
815 [Willson, Meredith](#)
818 [Zawinul, Joe](#)

- 3 [Bach, Johann Sebastian](#)
6 [Vivaldi, Antonio](#)
9 [Handel, George Frideric](#)
12 [Rachmaninov, Sergei](#)
15 [Wagner, Richard](#)
18 [Ravel, Maurice](#)
21 [Schumann, Robert](#)
24 [Albéniz, Isaac](#)
27 [Saint-Saëns, Camille](#)
30 [Stravinsky, Igor](#)
33 [Puccini, Giacomo](#)
36 [Fauré, Gabriel](#)
39 [Bizet, Georges](#)
42 [Berlioz, Hector](#)
45 [Elgar, Edward](#)
48 [Mussorgsky, Modest](#)
51 [Copland, Aaron](#)
54 [Rutter, John](#)
57 [Piazzolla, Astor](#)
60 [Telemann, Georg Philipp](#)
63 [Bernstein, Leonard](#)
66 [Villa-Lobos, Heitor](#)

- 69 [Palestrina, Giovanni Pierluigi da](#)
72 [Gounod, Charles](#)
75 [Pärt, Arvo](#)
78 [Franck, César](#)
81 [Falla, Manuel de](#)
84 [Anderson, Leroy](#)
87 [Tárrega, Francisco](#)
90 [Delibes, Leo](#)
93 [Bingen, Hildegard von](#)
96 [Victoria, Tomás Luis de](#)
99 [Rodrigo, Joaquín](#)
102 [Gabrieli, Giovanni](#)
105 [Janacek, Leos](#)
108 [Anonymus \(before 1900\)](#)
111 [Gluck, Christoph Willibald von](#)
114 [Martinu, Bohuslav](#)
117 [Ives, Charles](#)
120 [Clementi, Muzio](#)
123 [Dukas, Paul](#)
126 [Schütz, Heinrich](#)
129 [Nietzsche, Friedrich](#)
132 [Reed, Alfred](#)
135 [Holsinger, David](#)
138 [Meliillo, Stephen](#)
141 [Duruflé, Maurice](#)
144 [Charpentier, Marc-Antoine](#)
147 [Gesualdo, Carlo](#)
150 [Grainger, Percy](#)
153 [Aguado, Dionisio](#)
156 [Busoni, Ferruccio](#)
159 [Szumanowski, Karol](#)
162 [Hummel, Johann Nepomuk](#)
165 [Marcello, Benedetto](#)
168 [Sweelinck, Jan Pieterszoon](#)
171 [Giuliani, Mauro](#)
174 [Segovia, Andrés](#)
177 [Sagreras, Julio Salvador](#)
180 [Honegger, Arthur](#)
183 [Widor, Charles-Marie](#)
186 [Traditional Irish](#)
189 [Chance, John Barnes](#)
192 [Morley, Thomas](#)
195 [Chausson, Ernest](#)
198 [Mozart, Leopold](#)

- 201 [Françaix, Jean](#)
204 [Rota, Nino](#)
207 [Traditional Italian](#)
210 [Macdowell, Edward Alexander](#)
213 [Praetorius, Michael](#)
216 [Albrechtsberger, Johann Georg](#)
219 [Spohr, Louis](#)
222 [Berio, Luciano](#)
225 [Caccini, Giulio](#)
228 [Finzi, Gerald](#)
231 [Aguiar, Ernani](#)
234 [Carter, Elliott](#)
237 [Hoffmeister, Franz Anton](#)
240 [Burgmüller, Johann](#)
243 [Marais, Marin](#)
246 [Gibbons, Orlando](#)
249 [Diabelli, Anton](#)
252 [Dinicu, Grigoras](#)
255 [Encina, Juan del](#)
258 [Turina, Joaquín](#)
261 [Godowsky, Leopold](#)
264 [Rautavaara, Einojuhani](#)
267 [Walton, William](#)
270 [Kozeluh, Leopold](#)
273 [Attaingnant, Pierre](#)
276 [Leoncavallo, Ruggero](#)
279 [Gardel, Carlos](#)
282 [Boyce, William](#)
285 [Cherubini, Luigi](#)
288 [Gottschalk, Louis Moreau](#)
291 [Curnow, James](#)
294 [Stanford, Charles Villiers](#)
297 [Kuwahara, Yasuo](#)
300 [Gigout, Eugène](#)
303 [Azzaiolo, Filippo](#)
306 [Locatelli, Pietro](#)
309 [Indy, Vincent d'](#)
312 [Codax, Martin](#)
315 [Daugherty, Michael](#)
318 [Thompson, Randall](#)
321 [Kalliwoda, Johann Wenzel](#)
324 [Bortkiewicz, Serge](#)
327 [Giordani, Tommaso](#)
330 [Reis, Dilermando](#)

- 333 [Moreno-Torroba, Federico](#)
336 [Guilmant, Alexandre](#)
339 [Montaña, Gentil](#)
342 [Arrieu, Claude](#)
345 [Dussek, Jan Ladislav](#)
348 [Piston, Walter](#)
351 [Morales, Cristóbal de](#)
354 [Danzi, Franz](#)
357 [Isaac, Heinrich](#)
360 [Corrette, Michel](#)
363 [Traditional Romanian](#)
366 [Sinding, Christian](#)
369 [Animuccia, Giovanni](#)
372 [Fasch, Johann Friedrich](#)
375 [Parry, Hubert](#)
378 [Cilea, Francesco](#)
381 [Tansman, Alexandre](#)
384 [Kanno, Yoko](#)
387 [Weelkes, Thomas](#)
390 [Dawson, William Levi](#)
393 [Morton, Jelly Roll](#)
396 [Ferran, Ferrer](#)
399 [Lobo, Alonso](#)
402 [Eröd, Iván](#)
405 [Ustvolskaya, Galina](#)
408 [Corigliano, John](#)
411 [Leclair, Jean-Marie](#)
414 [Mompou, Federico](#)
417 [Bakfark, Bálint](#)
420 [Matos Rodriguez, Gerardo](#)
423 [Senfl, Ludwig](#)
426 [Buchenberg, Wolfram](#)
429 [Peterson-Berger, Wilhelm](#)
432 [Sammartini, Giuseppe](#)
435 [Morel, Jorge](#)
438 [Dubois, Théodore](#)
441 [Parker, Alice](#)
444 [Bettinelli, Bruno](#)
447 [Young, Gordon](#)
450 [Litaize, Gaston](#)
453 [Schifrin, Lalo](#)
456 [Bridge, Frank](#)
459 [Jacquet de La Guerre, Elisabeth](#)
462 [Clemens non Papa, Jacobus](#)

- 465 [Baermann, Carl sr.](#)
468 [Ran, Shulamit](#)
471 [Goetz, Hermann](#)
474 [Saint-Lubin, Léon de](#)
477 [Gragnani, Filippo](#)
480 [Still, William Grant](#)
483 [Gruber, Franz](#)
486 [Sermisy, Claudin de](#)
489 [Gal, Hans](#)
492 [Kopriva, Václav Jan](#)
495 [Zamboni, Giovanni](#)
498 [Eller, Heino](#)
501 [Rorem, Ned](#)
504 [Guastavino, Carlos](#)
507 [Spinacino, Francesco](#)
510 [Rathgeber, Valentin](#)
513 [Eyck, Jacob van](#)
516 [Stradella, Alessandro](#)
519 [Coward, Noel](#)
522 [Tveitt, Geirr](#)
525 [Johnson, John](#)
528 [Ziehrer, Carl Michael](#)
531 [Leontovych, Mykola](#)
534 [Chilcott, Robert "Bob"](#)
537 [Stutschewsky, Joachim](#)
540 [Blavet, Michel](#)
543 [Manjon, Antonio Jimenez](#)
546 [Gilardino, Angelo](#)
549 [Berkeley, Michael](#)
552 [Romberg, Sigmund](#)
555 [Kirchner, Leon](#)
558 [Denza, Luigi](#)
561 [Schafer, R. Murray](#)
564 [Diemer, Emma Lou](#)
567 [Holmes, Rupert](#)
570 [Llobet, Miguel](#)
573 [Costeley, Guillaume](#)
576 [Rocha Vianna, Alfredo da](#)
579 [Etler, Alvin](#)
582 [Smith, William O.](#)
585 [Kellner, David](#)
588 [Lvov, Alexis](#)
591 [Traditional Venezuelan](#)
594 [Biberian, Gilbert](#)

- 597 [Hurum, Alf](#)
600 [Traditional Australian](#)
603 [Biber, Heinrich I.F. von](#)
606 [Świder, Józef](#)
609 [Werner, Gregor Joseph](#)
612 [Machado, Celso](#)
615 [Scharwenka, Frans Xaver](#)
618 [Tcherepnin, Ivan](#)
621 [Friderici, Daniel](#)
624 [Moore, Douglas](#)
627 [Loewe, Frederick](#)
630 [Paulus, Stephen](#)
633 [Butterley, Nigel](#)
636 [Cooke, Arnold](#)
639 [Jeep, Johannes](#)
642 [Sheriff, Noam](#)
645 [Wilder, Alec](#)
648 [Bowles, Paul](#)
651 [Kalabis, Viktor](#)
654 [Niles, John Jacob](#)
657 [Traditional Normandian](#)
660 [Stevens, Halsey](#)
663 [Rainger, Ralph](#)
666 [Hyla, Lee](#)
669 [Young, Victor](#)
672 [Lorentzen, Bent](#)
675 [Raison, André](#)
678 [Szeligowski, Tadeusz](#)
681 [Kodály, Zoltán](#)
684 [Adler, Richard](#)
687 [Alfvén, Hugo](#)
690 [Barroso, Ary](#)
693 [Bergsma, William](#)
696 [Bonfá, Luiz](#)
699 [Caplet, André](#)
702 [Castérède, Jacques](#)
705 [Coleridge-Taylor, Samuel](#)
708 [Damase, Jean-Michel](#)
711 [Donato, Baldassare](#)
714 [Eccard, Johannes](#)
717 [Estévez, Antonio](#)
720 [Farberman, Harold](#)
723 [Fuga, Sandro](#)
726 [Gaveaux, Pierre](#)

- 729 [Giménez, Gerónimo](#)
732 [Gomólka, Mikolaj](#)
735 [Gulda, Friedrich](#)
738 [Hammerschmidt, Andreas](#)
741 [Hernández, Rafael](#)
744 [Homilius, Gottfried August](#)
747 [Ito, Yasuhide](#)
750 [Jones, Thad](#)
753 [Kernis, Aaron Jay](#)
756 [Lauber, Joseph](#)
759 [Loesser, Frank](#)
762 [Mantua, Jacquet de](#)
765 [Marzi, Bepi de](#)
768 [Merula, Tarquinio](#)
771 [Morricone, Ennio](#)
774 [Nestico, Sammy](#)
777 [Nola, Giovanni Domenico da](#)
780 [Pacchioni, Giorgio](#)
783 [Petersen, Wilhelm](#)
786 [Reimann, Aribert](#)
789 [Schoeck, Othmar](#)
792 [Sirota, Robert](#)
795 [Spontini, Gaspare](#)
798 [Styne, Jule](#)
801 [Traditional Caribbean](#)
804 [Traditional Jewish](#)
807 [Traditional Swedish](#)
810 [Utendal, Alexander](#)
813 [Walther, Johann Gottfried](#)
816 [Wolf-Ferrari, Ermanno](#)
819 [Zemlinsky, Alexander von](#)

The above being the main composers, where recorded and printed (published) Music might be found.

Comparative Chronological Chart of Composers' Lives

500 Tallis – 1510-85 Palestrina – 1525-94 Di Lasso – 1530-94 Victoria – 1535-1611 Byrd – 1538-1623 Cavallieri – 1550-1600 Caccini – 1558-1615 Peri – 1561-1633 Sweelinck – 1562-1621 Bull – 1565-1628 Monteverdi – 1568-1643 Frescobaldi – 1580-1645 Gibbons – 1583-1625 Schütz – 1585-1672 Cavalli – 1599-1676	1600 Carissimi – 1604-74 Coati – 1620-69 Lully – 1632-87 Huchade – 1637-1707 Humphrey – 1647-74 Corelli – 1653-1713	1700 Pachelbel – 1653-1706 A. Scarlatti – 1659-1725 Purcell – 1659-95 Kuhnau – 1660-1722 Couperin – 1668-1733 Vivaldi – 1678-1733 Rameau – 1683-1764 J. S. Bach – 1685-1750 Handel – 1685-1759 D. Scarlatti – 1685-1753	1800 Chopin – 1810-49 Schumann – 1810-56 Liszt – 1811-86 Wagner – 1813-83 Verdi – 1813-1901 Franck – 1822-90 Smetana – 1824-84 Brahms – 1833-97 St. Saens – 1835-1921 Tchaikovsky – 1840-93 Dvorák – 1841-1904 Rimsky-Korsakoff – 1844-1908 Faust – 1843-1924 Grieg – 1849-1907 Elgar – 1857-1934 Mozart – 1756-91 Beethoven – 1770-1827 Weber – 1786-1826 Rossini – 1792-1868 Schubert – 1797-1828	1900 R. Strauss – 1864-1949 Scriabin – 1872-1915 R. Vaughan Williams – 1872-1958 Ravel – 1875-1937 Falla – 1876-1946 Dohnányi – 1877-1960 Respighi – 1879-1936
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List taken from Wise et al!

Chapter Three: Dance Ethnology.

Here is an extract taken as is, from <http://www.kimberlymiguelmullen.com/about.php> which is as follows:

“About Kimberly Miguel Mullen

“To dance was at once to worship and to pray...the gods themselves danced, as the stars dance in the sky...To dance is to take part in the cosmic control of the world.” -- Havelock Ellis, Dance of Life

About

Kimberly Miguel Mullen brings to the world of dance strength, humility, and natural grace augmented by extensive training and research in the US, the Caribbean, and Brazil. With a Master's degree in dance from UCLA and international training experience, she makes a unique contribution to the field and spirit of dance ethnology. Her style embraces all genres of dance enabling her to work in both traditional and contemporary performance realms. Kimberly's performance and choreography credits include concert,

theater, film and television. The Los Angeles Times calls Mullen, "spectacularly supple," owing to her comprehensive mastery of the dance discipline.

Artist Statement

to dance is more than executing steps. For me, dance is life. My love for dance is rooted in the process of training with Master teachers and traveling to the origins of the places where cultural dance forms persist. Dance is my vehicle for contributing to the preservation of culture and for celebrating the similarities and differences of our humanity. This is important to me because of my own mixed cultural heritage and the experiences my parents, grandparents, and ancestors endured to give me a better life. Dance found me as the result of my own longing for a creative and spiritual outlet to physically express the issues in my life to which I am dedicated. For the past 15 years, I have humbly immersed myself in the center of many dance communities in the US, the Caribbean, and Brazil. Transcending issues of race, politics, class, gender, age, language, etc - I have been witness to the joy, purpose, and abundance dance brings to the lives of the most modest communities. I am very gracious to my teachers who have gifted me with the knowledge and acknowledgement to perform and teach. It is through performance and instruction that I share the profound magic of dance in my life with others...

Education

Master of Arts in Dance, UCLA Department of World Arts and Culture
Bachelor of Arts in International Studies of Africa, Portland State University
Certificate, Black Studies

University Teaching

UCLA, Department of World Arts and Culture
Occidental College, Department of Theater and Dance
Cal State University Los Angeles, Department of Theater and Dance
Portland State University, Department of Black Studies

Youth Teaching

Los Angeles Public Library Young Adults Program
Segev and Sara's Super Duper Arts Camp
Focus Fish Youth Outreach Program

Acacia Dance Fitness DVD Titles

Dance and Be Fit: Brazilian Body (Creator and Star)
Dance and Be Fit: Lower Body Burn (Creator and Star)
Dance and Be Fit: Abs Burn (Creator and Star)
Dance and Be Fit: Latin Groove (Choreographer and Talent)
Himalaya: Bollywood Dance Workout (Choreographer and Talent)
Himalaya: Bollywood Burn (Choreographer and Talent)
Himalaya: Beautiful Belly (Choreographer and Talent)

Himalaya: Bollywood Booty (Choreographer)

Dance Companies

Francisco Aguabella

The ABC Project

Viver Brazil Dance Company

El Grupo Folklorico Omo Ache Folkloric Dance Company

El Grupo Folklorico Olorun Folkloric Dance Company

Milagro Bailadores

Performance Venues

Town Hall (New York City), UCLA Fowler Museum, The Dorothy Chandler Pavilion, The House Of Blues (Anaheim & Sunset Blvd), The John Ansen Ford Theater (Hollywood), The Hollywood Bowl (Summer Sounds), Highways Performance Space (Santa Monica), The Alex Theater (Glendale), Temple Bar (Santa Monica), The Conduit (Portland), Mission District Carnival (San Francisco), Wesleyan College (Connecticut), Bergamont Station (Santa Monica), Museum of Latin American Art (Long Beach), National Hispanic Cultural Center (Albuquerque), Lensic Performing Arts Center (Santa Fe), Taos Performing Arts Center (Taos), Lincoln Performing Arts Center (Ft. Collins), Memorial Union (Oregon), Villa Vela (Salvador, Bahia), etc

International Dance and Cultural Studies Research

International - Technica Silvestre (Bahia, Brazil) 2005 & 2006

Fundacao de Pierre Verger - Dona Cici (Bahia, Brazil) 2004 - 2008

CIRCE (San Juan, Puerto Rico) 2002

El Conjunto Folclorico Raices Profundas (Havana, Cuba) 2000

El Conjunto Folclorico Nacional de Cuba (Havana, Cuba) 1998

Ajokeh Dance Company (Trinidad and Tobago) 1997

Apprenticeships

Francisco Aguabella, Juan De Dios de Morejon, Rosangela Silvestre, Dona Cici, Jose Ricardo Souza Luiz Badaro, Teresita Dome Perez, Juan Carlos Blanco, Silfredo La'O Vigo, Susana Arenas Pedroso, Ramon Ramos Alayo, Candice Goucher, Kofi E. Agorsah, Catherine Evleshin, Halbert Barton, and Keith V. Goodman.

Consulting/Grant Writing

18th Street Arts Center

Viver Brasil Dance Company

Leonida Flipside Productions"

Which gives some one else perspective of dance ethnology.

Therefore ethnology could be defined as the study of contemporary peoples, concentrating on their geography and culture, as distinct from their social systems. Ethnologists make a comparative analysis of data from different cultures to understand how cultures work and why

they change, with a view to deriving general principles about human society, or the science dealing with the major cultural groups of humans, their descent, relationship, etc.

There are different types and genres of dancing both professional and recreational, including religious and cultural as well. Dancing can be done by the same sex together such as the Dervishes in Sufi Dancing which is done by males in Islamic Mysticism, a woman in Arab Culture doing belly dancing to entice her husband, ballet done by both male and female either together, solo or separate parts that are sex (gender specific) such as the sailors' dance in the ballet "The Red Poppy" by Reinhold Moresewitz Glierre, Gum boot dancing done by same sex in South Africa, Spanish Flamenco Dancing done by women with castanets (which is different to what a percussionist uses in a symphony orchestra), waltzes, mazurkas, polonaises, ecossaise (Scottish Dancing), polkas, fox trots, tango (invented in Argentina), Latin American Dancing, and others which men and women do together.

There are other ethnic dancing as well, which includes Cuban dancing, Israeli Hora dancing, and Indian Dancing which can be divided into traditional and Bollywood dancing. Not to mention African Tribal Dancing and other forms dancing right throughout the world.

Ballet scores have been composed by composers of mainly classical music since the 17th / 18th Centuries still to the present and beyond, with the sole purpose of telling a story through dance to music which is choreographed by choreographers such as the famous Marius Petipa for the Russian Ballet in ballets for example "Don Quixote" by Ludwig (Leon) Minkus.

Ballet can also be added to operas, operettas and musicals. It is interesting to note that in operas composed by both Italian and French composers for performances in France had ballet scenes added as required from a performance and marketing perspective.

Then there is also modern dancing, rock and roll, country dancing, jigs and can can type dancing found in night clubs in the 19th and 20th centuries in France.

Therefore man has had different types and genres of dancing to choose from and no doubt new types of dancing will be discovered and formed in the future and in time to come.

Chapter Four: Early 20th Century Music.

"Musical innovation is full of danger to the state, for when modes of music change, the laws of the state always change with them". (Plato, c, 428 BC to 347 BC)

"It's music on the points of needles". (Cesar Frank, 1822 to 1890)

With the end of the 19th Century drawing to an end, it has become apparent that Romanticism has run its course and has now come to an end.



HERE lies one whose name is writ in ivory! might be the epigraph of every great pianist's life; and the ivory is about as perdurable stuff as the water in which is written the epitaph of John Keats. Despite cunning reproductive intravincies the executive musician has o more chance of lasting fame than the actor. The career of both is brief, but brilliant. Glory, then, is largely a question of memory, and when the contemporaries of a tonal artist pass away then e has no existence except in the biographical dictionaries. Creative, not interpretative, art endures. Better be "immortal" while you are alive, which wish account for the number of young men who write their memoirs while their hecks are still virginal of beards, while the pianist or violinist plays his autobiography, and this may be some compensation for the eternal injustice manifested in matters mundane.

Whosoever heard the lionlike velvet

Vladimir de Pachmann

the standard of virtuosity is higher than it was a quarter of a century ago. Give recitals with programs that a staggering. The Chopin concertos now occupy the position, technically speaking of the Hummel and Mendelssohn concertos. Every one plays Chopin as matter of course, and, with a few exceptions, badly. Yes, Felix Leifels is right no one plays the piano badly, yet no Rubinstein does not materialize.

The year of the Centennial Exposition in Philadelphia, 1876, was a memorial one for visiting pianists. I heard not only Hans von Bülow, but also the beautiful women, one at the apex of her artistic career, Annette Essipoff, (or Eissipowa,) and Teresa Carreno, just starting on her triumphal road to fame. Eissipowa was later the wife of Leschetizky—maybe she was married then—and she was the most poetic of all women pianists that I have heard. Clara Schumann was as musical, but she was aged when listened to her. Essipowa played Chopin as only a Russian can. They are all Slavic-Poles and Russians and no other

Figure 11: Unknown Composers and Well Known performers of the late 19th and early 20th Century.

Below is a list taken as verbatim off the Internet, regarding research done on early 20th Century composers many of whom are unknown and unheard of? These details infra cover many genres of music composed by the different composers.

Music from 1900-1922

including

Music from World War I (1914-1918)

When it is known, the full names of the writers are used, as well as their birth and death years. Besides online sources for some of these songs, several songbook collections of the original sheet music are available, listed at the bottom of this page.

Title	Words	Music
1900		
A Bird in a Gilded Cage	Arthur J. Lamb, 1870-1928	Harry Von Tilzer, 1872-1946
A Twilight Call	Hattie Nevada [pseud. for Mrs. Harriot Nevada (Hicks) Woodbury, 1861-1953]	Hattie Nevada [pseud. for Mrs. Harriot Nevada (Hicks) Woodbury, 1861-1953]
Coon! Coon! Coon!	Gene Jefferson	Leo Friedman, 1869-1927
Good-Bye Dolly Gray	Will D. Cobb, 1876-1930	Paul Barnes
Give Us Just Another Lincoln	Paul Dresser, 1858-1906	Paul Dresser, 1858-1906
I Send My Heart up to Thee!	Robert Browning, 1812-1889	Amy Marcy Cheney Beach, 1867-1944 (from <i>Three Browning Songs</i> , Op. 44 [No. 3])
I'm Certainly Living a Rag-Time Life	Gene Jefferson	Robert S. Roberts
Just Because She Made Them Goo-Goo Eyes	John Queen	Hughie Cannon, 1877-1912
Strike Up the Band; or, Here Comes a Sailor	Andrew B. Sterling, 1874-1955	Charles B. Ward, 1865-1917
Tell Me Pretty Maiden (English Girls and Clerks) (featured in <i>Florodora</i>)	Owen Hall	Leslie Stuart
The Maid of Mexico, or Down on the Rio Grande	Hattie Nevada [pseud. for Mrs. Harriot Nevada (Hicks) Woodbury, 1861-1953]	Hattie Nevada [pseud. for Mrs. Harriot Nevada (Hicks) Woodbury, 1861-1953]

The Blue and the Gray; or, The Mother's Gift to Her Country	Paul Dresser , 1858-1906	Paul Dresser , 1858-1906
The Year's at the Spring	Robert Browning , 1812-1889	Amy Marcy Cheney Beach , 1867-1944 (from <i>Three Browning Songs</i> , Op. 44 [No. 1])
1901		
Bob White - Quail Song (from the Pastoral Comedy Opera <i>Miss Bob White</i>)	Willard Spenser	Willard Spenser
Hello Central, Give Me Heaven	Charles K. Harris, 1867-1930	Charles K. Harris, 1867-1930 (arr. Joseph Clauder)
Mighty Lak' a Rose [6 Sep]	Frank L. Stanton , 1857-1927	Ethelbert Nevin , 1862-1901
O Dry Those Tears!	Teresa Del Riego	Teresa Del Riego
She's Getting Mo' Like the White Folks Every Day	Bert Williams	George Walker
United Confederate Veterans March	none	Theodore H. Northrop
Yale Boola! (March and Two Step)	Charles H. Loomis	Allan M. Hirsh, 1878-1951 (arr. G. L. Atwater Jr.)
1902		
Because	Edward Teschmacher	Guy d'Hardelot [pseud. for Helen Guy]
Bill Bailey, Won't You Please Come Home?	Hughie Cannon , 1877-1912	Hughie Cannon , 1877-1912
Down Where the Wurzburger Flows	Vincent P. Bryan	Harry Von Tilzer, 1872-1946
Emalyne My Pretty Valentine	Max Hoffman	Max Hoffman
Foxy Grandpa [25 May]	Byron D. Stillman	Victor Vogel
I Wonder Why Bill Bailey Don't Come Home	Frank Fogerty	Woodward and Jerome
In the Good Old Summer Time	Ren Shields , 1868-1913	George Evans , 1870-1915
On a Sunday Afternoon	Andrew B. Sterling , 1874-1955	Harry Von Tilzer , 1872-1946
Please Let Me Sleep	R. C. McPherson	James T. Brynn
Under the Bamboo Tree	Robert Cole	J. Rosamund Johnson
The Glow-Worm ['Gluhwurmchen Idyl' from <i>Lysistrata</i>]	Lilly Cayley Robinson (original German words by Heinz Bolten-Backers, 1871-1938)	Paul Lincke , 1866-1946
1903		
Bedelia (The Irish Coon Song Serenade)	William Jerome	Jean Schwartz
Dear Old Girl	Richard Henry Buck, 1870-1956	Theodore F. Morse

Hiawatha (His Song to Minnehaha)	James O'Dea	Neal Moret
Ida! Sweet as Apple Cider	Eddie Leonard , 1875-1941	Eddie Munson
Navajo	Harry H. Williams	Egbert Van Alstyne
Thunder and Blazes March (Entry of the Gladiators) [Opus 68]	none	Julius Ernst Wilhelm Fucik , (1872-1916); revised and fingered by Maurice Gould
Under the Anheuser Bush	Andrew B. Sterling , 1874-1955	Harry Von Tilzer , 1872-1946
You're the Flower of My Heart, Sweet Adeline [Nov. 18]	Richard H. Gerard , 1876-1948	Henry [Harry] W. Armstrong , 1879-1951

1904

Coax Me	Andrew B. Sterling, 1874-1955	Harry Von Tilzer, 1872-1946
Give My Regards to Broadway	George Michael Cohan , 1878-1942	George Michael Cohan , 1878-1942
Good Bye My Lady Love	Joseph E. Howard, 1878-1961	Joseph E. Howard, 1878-1961 (arr. Albert La Rue)
Meet Me in St. Louis, Louis	Andrew B. Sterling , 1874-1955	Frederick Allen Mills , 1869-1948
She's Gone to the Land of Santa Claus	Percy Campbell Mason	Ellis R. Ephraim
Teasing	Richard C. McPherson, 1883-1944	Albert Von Tilzer, 1878-1956
The Yankee Doodle Boy (from the play <i>Little Johnnie Jones</i>)	George Michael Cohan , 1878-1942	George Michael Cohan , 1878-1942

1905

Every Dollar Carries Trouble of Its Own	Leighton & Leightin [Bert Leighton, 1877-1964; James Albert Leighton, 1878-1964]	Leighton & Leighton [Bert Leighton, 1877-1964; James Albert Leighton, 1878-1964]
Everybody Works But Father	Jean Havez	Jean Havez
Forty-five Minutes from Broadway	George Michael Cohan, 1878-1942	George Michael Cohan, 1878-1942
I Don't Care	Jean Lenox	Harry O. Sutton
In My Merry Oldsmobile [12 Jun]	Vincent Bryan , 1883-1937	Gus Edwards , 1879-1945
In the Shade of the Old Apple Tree	Harry H. Williams , ????-1930	Egbert Van Alstyne; arr. for Male Quartet Chorus by Theodore Westman
Mary's a Grand Old Name (from the musical play <i>Forty-Five Minutes from Broadway</i>) [3 Oct.]	George Michael Cohan , 1878-1942	George Michael Cohan , 1878-1942
Mother, Pin a Rose on Me	Dave Lewis	Paul Schindler and Bob Adams
My Gal Sal [6 Mar.]	Paul Dresser [Dreiser], 1858-1906	Paul Dresser [Dreiser], 1858-1906
Nobody	Alex Rogers	Bert A. Williams
Somebody's Sweetheart I Want to Be	Will D. Cobb , 1876-1930	Gus Edwards , 1879-1945
The Whistler and His Dog (Caprice)	none	Author Pryor , 1870-1942
Wait 'till the Sun Shines, Nellie	Andrew B. Sterling , 1874-1955	Harry Von Tilzer , 1872-1946

Where the River Shannon Flows	James I. Russell	James I. Russell
Will You Love Me in December As You Do in May?	J. J. Walker	Ernest R. Ball , 1878-1927
1906		
At Dawning (I Love You) (for Lower Voice, in F) (Op. 29, No. 1)	Nelle Richmond Eberhart	Charles Wakefield Cadman , 1881-1946
I Don't Like Your Family (No. 1 from <i>The Time, The Place & The Girl</i>)	Will M. Hough, 1883-1962 & Frank R. Adams, 1883-1963	Joseph E. Howard , 1878-1961
I Love a Lassie; or, Ma Scotch Bluebell	Harry Lauder	Gerald Grafton
Love Me, and the World Is Mine	Dave Reed, Jr.	Ernest R. Ball, 1878-1927
March On (Hymn)	Harriet E. Rice Jones, 1823-1915	George S. Schuler , 1882-1973
San Francisco	J. Gordon Temple	James G. Dewey
The Bird on Nellie's Hat	Arthur J. Lamb, 1870-1928	Alfred Solman
Waiting at the Church; or, My Wife Won't Let Me	Fred W. Leigh	Henry E. Pether
Waltz Around Again Willie; or, 'Round, 'Round, 'Round	Will D. Cobb, 1876-1930	Ren Shields, 1868-1913
Won't You Come Over to My House	Harry Williams	Egbert Van Alstyne
You're a Grand Old Flag (from the Musical Play <i>George Washington Jr.</i>) [aka "... Rag" 19 Jan.; 6 Jun.]	George Michael Cohan, 1878-1942	George Michael Cohan, 1878-1942
1907		
Anchor's Aweigh	A. H. Miles and R. Lovell	Charles A. Zimmerman
Anchors Aweigh [Popular Edition]	Revised Lyric by George D. Lottman	Charles A. Zimmerman ; Revised Melody by D. Sorvino
Chain of Love (No. 113 from <i>Hymns We Love</i>)	Ada Blenkhorn, 1858-1927	Florence W. Williams , 1875-1930+
Harrigan	George Michael Cohan, 1878-1942	George Michael Cohan, 1878-1942
On the Merry-Go-Round	Bob Adams	Bob Adams
On the Road Called Santa Fe	E. C. Potter	Charles T. Atkinson
The Story That Never Grows Old (Ballad)	E. P. Moran	Seymour Furth
The Teddy Bears Picnic (Characteristic March Two-Step) (aka <i>Teddy Bears Picnic</i>)	none	John W. Bratton
1908		
Cuddle Up a Little Closer, Lovely Mine	Otto A. Hauerbach [Harbach], 1873-1963	Karl L. Hoschna , 1877-1911

Daisies Won't Tell (Song) (Companion Piece o Sweet Bunch of Daisies)	Anita Owen	Anita Owen
I Need the Prayers (Hymn)	James David Vaughan, 1864-1941	James David Vaughan, 1864-1941
I Shall Be At Home With Jesus (Hymn)	Jennie Wilson	James David Vaughan, 1864-1941
On the Road to Mandalay	Rudyard Kipling	Oley Speaks, 1874-1948
Shine On, Harvest Moon	Jack Norworth, 1879-1959	[Mrs.] Nora Bayes [Norworth], 1880-1928
Take Me Out To The Ball Game [2 May]	Jack Norworth, 1879-1959	Albert Von Tilzer, 1878-1956
1909		
By the Light of the Silvery Moon [19 Aug]	Edward Madden, 1878-1952	Gus Edwards, 1879-1945
Casey Jones (The Brave Engineer) (Comedy Railroad Song) [7 Apr]	T. Lawrence Seibert, 1877-1917	Eddie Newton, 1869-1915
From the Land of the Sky-Blue Water (No. 4 from <i>Omaha Tribal melodies collected by Alice C. Fletcher</i>)	Nelle Richmond Eberhart	Charles Wakefield Cadman, 1881-1946, Op. 45, No. 1
I Wonder Who's Kissing Her Now (from the Musical Comedy <i>The Prince of To-Night</i>) [1 Feb]	Will M. Hough, 1882-1962 and Frank R. Adams, 1883-1963	Joseph E. Howard, 1878-1961 and Harold Orlob, 1885-1982
On, Wisconsin! (March-Song and Two-Step) [1909; 10 Oct 1910]	Carl Beck	William T. Purdy
Put On Your Old Grey Bonnet [5 Nov]	Stanley Murphy, 1875-1919	Percy Weinrich, 1880-1952
The Height of the Ridiculous (Song for Baritone)	Oliver Wendell Holmes, 1841-1935	Charles Henry Hart, 1847-1918
1910		
America the Beautiful [25 Oct.]	Katherine Lee Bates (1859-1929), 1895	Samuel A. Ward (1847-1903), 1882 (originally called <i>Materna</i>)
Down By the Old Mill Stream [12 Aug]	Tell Taylor, 1876-1937	Tell Taylor, 1876-1937
Let Me Call You Sweetheart [8 Apr]	Beth Slater Whitson, 1879-1930	Leo Friedman, 1869-1927
Put Your Arms Around Me, Honey (I Never Knew Any Girl Like You) [15 Sep]	Junie McCree, 1865-1918	Alber Von Tilzer, 1878-1956
Skid-dy-mer-rink-adink-aboomp (Means I Love You) (aka Skiddy-Mer-Rink-A-Doo)	Felix A. Feist	Al Piantadosi
Steamboat Bill [17 Nov.]	Ren. Shields, 1868-1913	Leighton Bros.

		[Bert Leighton, 1877-1964; other brother's info unknown]
The Harp at Midnight (Nocturne)	none	V. B. Aubert
Washington and Lee Swing	C. A. Robbins , 1888-1949	Thornton Whitney Allen, 1890-1944 , and Mark W. Sheafe, 1884-1949
Where Is My Mama	Charles Coleman	Thomas Jay Flanagan
1911		
Alexander's Ragtime Band [18 Mar.]	Irving Berlin , 1888-1989	Irving Berlin , 1888-1989
I Want a Girl (Just Like the Girl That Married Dear Old Dad) [1 May]	William Dillon , 1877-1966	Harry Von Tilzer , 1872-1946
Oh You Beautiful Doll (Song)	A. Seymour Brown , 1885-1947	Nathaniel David Ayer , 1887-1952
1912		
Be My Little Baby Bumble Bee (Song)	Stanley Murphy , 1875-1919	Henry I. Marshall
Frankie and Johnny or You'll Miss Me in the Days to Come	Ren Shields , 1863-1913	Leighton Brothers [Bert Leighton, 1877-1964]
It's a Long, Long Way to Tipperary	Jack Judge , 1878-1938	Harry Williams , ?-1930
Moonlight Bay	Edward Madden	Percy Wenrich
When Irish Eyes Are Smiling (from <i>The Isle O'Dreams</i>) [12 Aug]	Chauncey Olcott, 1858-1932 ; and George Graff, Jr., 1886-1973	Ernest R. Ball , 1878-1927
When the Midnight Choo-Choo Leaves for Alabam'	Irving Berlin , 1888-1989	Irving Berlin , 1888-1989
1913		
Ballin' the Jack	Jim Burris	Chris Smith
Danny Boy	Frederick E. Weatherly , 1848-1929	Frederick E. Weatherly . 1848-1929
I Love the Whole United States	Roger Lewis	Ernie Erdman
If I Had My Way (Ballad)	Lou Klein	James Kendis
Low Bridge! Everybody Down or Fifteen Miles on the Erie Canal [composed in 1905]	Thomas S. Allen , 1876-1919	Thomas S. Allen , 1876-1919
Peg O' My Heart	Alfred Bryan , 1871-1958	Fred. Fischer [Fisher], 1875-1942
The Purple and White	George T. Goldthwaite	George T. Goldthwaite
'Till I Met You, I Never Knew of Love Sweet Love	George H. Diamond	Mabel Dudley Hilliard
To-Ra-Loo-Ra-Loo-Rall (That's an Irish Lullaby) (from <i>Shameen Dhu</i>) [14 Jul]	James Royce Shannon , 1881-1946	James Royce Shannon , 1881-1946
You Made Me Love You (I Didn't Want to Do It) [13 Apr] (from <i>The</i>	Joe McCarthy , 1885-1943	James V. Monaco , 1885-1945

[Beginning of World War I: 4 August 1914]**1914**

A Little Bit of Heaven, Sure They Call It Ireland (How Ireland Got Its Name) (from <i>The Heart of Paddy Wack</i>) [29 Jun]	J. Keirn Brennan , 1873-1948	Ernest R. Ball , 1878-1943
By the Beautiful Sea	Harold R. Atteridge	Harry Carroll
Keep the Home-Fires Burning (Till the Boys Come Home) [15 Oct.]	Lena Guilbert Ford , ca. 1866-1918	Ivor Novello [pseud. for David Ivor Davies , 1893-1951]
Missouri Waltz (Hush-a-Bye, Ma Baby)	J. R. Shannon	Melody by John Valentine Eppel ; Arranged for piano by Frederick Knight Logan
Sylvia	Clinton Scollard	Oley Speaks , 1874-1948
The Aba Daba Honeymoon	Arthur Fields, 1888-1953 and Walter Donaldson, 1888-1964	Arthur Fields, 1888-1953 and Walter Donaldson , 1888-1964
When You Wore a Tulip and I Wore a Big Red Rose [13 Jul]	Jack Mahoney , 1882-1945	Percy Weinrich , 1880-1952

1915

Are You From Dixie? (Cause I's From Dixie Too!)	Jack Yellin , 1892-1991	George Linus Cobb , 1886-1942
Battle in the Sky (Marche Militaire)	none	J. Luxton
Fascination (from <i>A World of Pleasure</i>)	Harold R. Atteridge , 1886-1938	Sigmund Romberg , 1887-1951
I Didn't Raise My Boy to Be a Soldier	Alfred Bryan , 1871-1958	Al. Piantadosi , 1884-1955
Ivory Palaces [Hymn]	Henry Barraclough , 1891-1983	Henry Barraclough , 1891-1983
Nola (A Silhouette for the Piano) [24 Mar 1915; published 24 Nov 1916]	[James F. Burns (1924)]	Felix Arndt , 1889-1918
Pick Up Your Troubles in Your Old Bag-Kit and Smile, Smile, Smile	Charles Asaf , 1880-1951 [pseud. for George Henry Powell]	Felix Powell , 18??-1942
When the Lusitania Went Down	Charles McCarron	Nathaniel Vincent

1916

Colonel Bogey (March) (Piano Solo) [23 Mar]	none	Kenneth J. Alford (alias for Frederick Joseph Ricketts , 1881-1945)
If You Were the Only Girl in the World (Sung by Violet Lorraine and George Robey) (from <i>The Bing Boys Are Here</i>)	Clifford Grey , 1887-1941	Nat D. Ayer , 1887-1952
Li'l Liza Jane (Southern Dialect Song)	anonymous	Countess Ada De Lachau

(used in the Three Act Comedy <i>Come Out of the Kitchen</i>)		
Mother's Good Night Song	H. C. Weasner	H. C. Weasner
Pretty Baby (Song) (from <i>The Passing Show of 1916</i>)	Gus Kahn, 1886-1941	Tony Jackson [aka Anthony (Antonio) Jackson, 1876-1921] and Egbert [Anson] Van Alstyne, 1878 [1882?] - 1951
The Hero of the European War	Al. Dubin	Joseph A. Burke and George B. McConnell
The Story of a Soul (for Male or Mixed Quartette)	Leo Woods	Charles K. Harris; Arranged by William Schulz
1917		
Billy Boy (Patriotic Song)	Lester A. Walton	C. Lucky Roberts
Deep River (Song)	anonymous	Old Negro Melody; Arranged by Harry Thacker Burleigh, 1866-1949
For Me and My Gal [24 Jan]	Edgar Leslie, 1885-1976, and E. Ray Goetz, 1886-1954	George W. Meyer, 1884-1959
Good-bye Broadway, Hello France! (from <i>Passing Show of 1917</i> at N.Y. Winter Garden)	C. Francis Reisner and Benny Davis	Billy Baskette
Hail! Hail! The Gang's All Here (What the -Duece- Do We Care)	D. A. Esrom	Theodore Morse and Arthur Sullivan
It's Time for Ev'ry Boy to Be a Soldier	Alfred Bryan	Harry Tierney
Long Boy	William Herschell	Barclay Walker
Mr. Jazz, Himself	Irving Berlin, 1888-1989	Irving Berlin, 1888-1989
Oh Johnny, Oh Johnny! Oh! (from Nora Bayes' Production of Songs as is and Songs as was) [5 Feb]	Edward Rose, 1875-1935	Abraham (Abe) Olman, 1888-1984
Over There	George Michael Cohan, 1878-1942	George Michael Cohan, 1878-1942
Smiles	J. Will Callahan, 1874-1946	Lee S. Roberts, 1884-1949
The Battle Song of Liberty	Jack Yellen	F. E. Bigelow (set to the music of Our Director; vocal adaptation by George L. Cobb
The Darktown Strutters' Ball ("I'll Be Down to Get You in a Taxi, Honey") [18 Jan]	Shelton Brooks, 1886-1975	Shelton Brooks, 1886-1975
To Helen (for Baritone and Piano) (from <i>Four Poems By Edgar Allan Poe</i>)	Edgar Allan Poe, 1809-1849	Oscar G. Sonneck, Opus 16, No. I
1918		
A Beautiful Life (Hymn)	William Matthew Golden (aka	William Mathew Golden (aka Golding),

	Golding), 1878-1934	1878-1934
Good Morning, Mr. Zip-Zip-Zip!	Robert Lloyd	Robert Lloyd
I'm Always Chasing Rainbows [from the Musical Comedy <i>Oh Look!</i>]	Joe McCarthy , 1885-1943	Harry Carroll , 1892-1962; first 12-bars of Chorus from the slow theme of Frederic Chopin's <i>Fantasy-Impromptu</i> , Op. 66 (1835)
In Flanders Fields the Poppies Grow	John McCrae	John Philip Sousa
Ja-Da (Ja Da, Ja Da, Jing Jing, Jing!)	Robert Louis Carleton , (1894 or 1896 to 1956)	Robert Louis Carleton , (1894 or 1896 to 1956)
Keep the Trench Fires Going for the Boys Out There	Eddie Moran	Harry Von Tilzer
K-K-K-Katy	Geoffrey O'Hara	Geoffrey O'Hara
Madelon (I'll Be True to the Whole Regiment)	Louis Bousquet ; Trans. by Alfred Bryan	Camille Robert ; Arr. for piano solo by J. Bodewalt Lampe
Oh! How I Hate to Get Up in the Morning	Irving Berlin , 1888-1989	Irving Berlin , 1888-1989
Over The Sea, Boys	Irving Berlin , 1888-1989	Irving Berlin , 1888-1989
Rock-a-Bye Your Baby With a Dixie Melody	Sam M. Lewis (1885-1959) and Joe Young (1889-1939)	Jean Schwartz (1878-1956)
Somebody Stole My Gal	Leo Wood , 1882-1929	Leo Wood , 1882-1929
The Caissons Go Rolling Along [(written in 1907) 22 Jan 1918 for orch.; 26 Feb 1918 for mil. band; 27 Feb 1918 for piano (w/words); re-pub. in 1921]	Edmund L. Gruber , 1879-1941	Edmund L. Gruber , 1879-1941
The Yanks With the Tanks (Will Go Through the German Ranks)	Jimmy Shea	Jimmy Shea
Till We Meet Again (Song [Duet]) [30 Aug]	Raymond B. Eagan , 1890-1952	Richard A. Whiting , 1891-1938
We Don't Want the Bacon (What we want is a piece of the Rhine)	(Kid) Howard Carr, Harry Russell and Jimmy Havens	(Kid) Howard Carr, Harry Russell and Jimmy Havens
When Pershing's Men Go Marching Into Picardy	Dana Burnett	James H. Rogers
Whiffenpoof Song (from <i>The New Yale Song-Book</i>) [2 Jul]	Meade Minnigerode , 1887-1967, and George S. Pomeroy , 1888-1964 [1909]	[originally the melody from 1893-1894 by Guy H. Scull, 1876-1920, was written to accompany Rudyard Kipling's poem "Gentlemen-rankers"]; [adapted] by Tod B. Galloway , 1863-1935

[End of World War I: 11 November 1918]

1919

A Pretty Girl Is Like a Melody	Irving Berlin , 1888-1989	Irving Berlin , 1888-1989
Bluin' the Blues (Song and Fox Trot)	Sydney D. Mitchell	H. W. Ragas
Cielito Lindo (Beautiful Heaven) [Waltz, Piano Solo] [1882; 1919]	G. Hernandez [psued. for Quirino Mendoza y Cortes, 1859-1957]; English adapt. by Jerry Castillo	G. Hernandez [psued. for Quirino Mendoza y Cortes, 1859-1957]; arranged by Jerry Castillo (and Bob Kaai)
Dardanella (Song)	Fred Fisher , 1875-1942	Felix Bernard, 1897-1944, and Johnny S. Black
How 'Ya Gonna Keep 'Em Down on the Farm? (After They've Seen Paree)	Sam M. Lewis, 1885-1959, and Joe Young, 1889-1939	Walter Donaldson, 1891-1947
I'm Forever Blowing Bubbles (Song) [from <i>The Passing Show of 1919</i>]	Jaan Kenbrovin and John William Kellette [pen names for James Kendis (1883-1946), James Brockman (1886-1967) and Nat Vincent (1889-1979)]	Jaan Kenbrovin and John William Kellette [pen names for James Kendis (1883-1946), James Brockman (1886-1967) and Nat Vincent (1889-1979)]
John Barleycorn Goodbye	John Stark	John Stark
Let the Rest of the World Go By (Ballad)	J. Kiern Brennan , 1873-1948	Ernest R. Ball , 1878-1927
Swanee	Irving Caesar , 1895-?	George Gershwin , 1898-1937
There's a Girl in Chateau Thierry	E. Ray Goetz	Melville Gideon

1920

Hold Me	Art Hickman and Ben Black	Art Hickman and Ben Black
I'll Be With You in Apple Blossom Time	Neville Fleeson	Albert Von Tilzer , 1878-1956
Look for the Silver Lining (Duet for Blair and Sally) (No. 4, from <i>Sally</i>)	Bud De Silva	Jerome David Kern , 1885-1945
Margie [3 Nov]	Benny Davis , 1893-1979	Con Conrad [pseud. for Conrad K. Dober, 1891-1938] and J. Russell Robinson , 1892-1963
Tell It Everywhere You Go (Hymn)	James Rowe , 1865-1933	William Burton Walbert , 1886-1959
The American Legion (One Step March)	none	Carl D. Vandersloot [alias for Harry James Lincoln, 1878-1930+]
Whispering [22 Jul]	Malvin Schonberger [Richard Coburn aka Frank S. de Long (1886-1952); and Vincent Rose (1880-1944)]	John Schonberger , 1892-1983

1921

Ain't We Got Fun (Song) (Introduced by Arthur West in <i>Franchon and Marco</i>)	Gus Kahn, 1886-1941; and Raymond B. Egan, 1890-1952	Richard A. Whiting , 1891-1938
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<i>Satires of 1920)</i>		
All By Myself	Irving Berlin , 1888-1989	Irving Berlin , 1888-1989
April Showers (No. 3 of 7 from the Musical Extravaganza <i>Bombo</i>)	B. G. DeSylva	Louis Silvers
Beneath the Spanish Moon (Fox Trot Song) (Quartet for Mixed Voices)	Ida Simpson	Leo Bennett
"Ma" [aka <i>Ma! He's Making Eyes at Me</i>]	Sidney Clare	Con Conrad [alias for Conrad K. Dover, 1891-1938]
Second Hand Rose (from <i>Ziegfeld's Follies of 1921</i>)	Grant Clarke	James F. Hanley
Three O'Clock in the Morning [(in 1919 for piano without words;) 3 Jun 1921; 27 Jan 1922)]	Dorothy Terriss (pseud. for Dolly Morse, 1890-1953)	Julian Robledo , 1887-1940; revised by Frank E. Barry
1922		
Angel Child	George Price, Abner Silver, Benny Davis	George Price, Abner Silver, Benny Davis
Carolina in the Moring (Song)	Gus Kahn , 1886-1941	Walter Donaldson , 1893-1947
"Chicago" That Toddling Town	Fred Fisher , 1875-1942	Fred Fisher , 1875-1942
Mr. Gallagher and Mr. Shean	Ed Gallagher and Al Shean	Ed Gallagher and Al Shean
Toot, Toot, Toosie (Goo' Bye) (A Cute Fox Trot Song)	Gus Kahn (1886-1941) , Ernie Erdman and Dan Russo	Gus Kahn (1886-1941) , Ernie Erdman and Dan Russo

Several notable Dover Publications of original sheetmusic songbooks are recommended which are listed below.

- [1881-1906] 1975/1983: **Song Hits from the Turn of the Century: Complete Original Sheet Music for 25 Songs** Edited by Paul Charosh & Robert A. Fremont, ISBN 0-486-23158-5
- [1884-1906] 1973: **Favorite Songs of the Nineties: Complete Original Sheet Music for 89 Songs** Edited by Robert A. Fremont, ISBN 0-486-21536-9
- [1885-1923] 1991: **American Art Songs of the Turn of the Century** Edited by Paul Sperry, ISBN 0-486-26749-0
- [1891-1916] 1971: **Trust Me With Your Heart Again: A Fireside Treasury of Turn-of-the-Century Sheet Music** [56 songs] Collected by Norton Stillman, [New York: Simon and Schuster], SBN 671-21037-8 [LCCN# 70-159138]
- [1901-1911] 1989: **"Alexander's Ragtime Band" and Other Favorite Song Hits, 1901-1911** Edited by David A. Jasen, ISBN 0-486-25331-7

- [1906-1908] 1984: "**Take Me Out to the Ball Game**" and **Other Favorite Song Hits 1906-1908** Edited by Lester S. Levy, ISBN 0-486-24662-0
- [1912-1913] 1989: "**Peg o' My Heart**" and **Other Favorite Song Hits 1912 & 1913** Edited by Stan Appelbaum, ISBN 0-486-25998-6
- [1914] 1990: "**The Saint Louis Blues**" and **Other Song Hits of 1914** Edited by Sandy Marrone, ISBN 0-486-26383-5
- [1915-1917] 1994: "**For Me and My Gal**" and **Other Favorite Song Hits, 1915-1917** Edited by David A. Jasen
- [1918-1919] 1997: "**A Pretty Girl Is Like a Melody**" and **Other Favorite Song Hits, 1918-1919** Edited by David A. Jasen, ISBN 0-486-29451-8

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A song composed in the early 20th Century would look something like this:\

Deep River Song composed by an anonymous person being and Old Negro Melody;
 Arranged by [Harry Thacker Burleigh, 1866-1949](#)

Sung By
 Madames
 Frances Alda, Zabetta Brenska, Pauline Donald, Alma Gluck,
 Louis Homer, Mary Jordan, Christine Miller, Alice Nielson,
 Anita Rio, Emma Roberts and Mercella Sembrich.
 Messrs.
 Paul Althouse, Dan Beddoe, Charles Norman Granville,
 George Hamlin, Percy Hemus, Arthur Herschmann,
 Redferne Hollinshead, Francis Rogers, Edgar Schoefield
 And William Wheller.

No. 1 in C [G3 to E5] 116006
 No. 2. in Db [Ab3 to F5] 116040
 No. 3 in F [C4 to A5] 116059

Respectfully dedicated to
 Miss Mary Jordan
 "Deep River" (1917)
 Song
 Old Negro Melody
 Arranged by
 H. T. Burleigh

New York: G. Ricordi & Co., 14 East 43rd Street

And at

London, Paris, Leipzig,

Rome, Palermo, Naples,

Buenos-Ayres and Milan.

Plate No. 116059-3

[Source: 151/147@Levy]

Deep river, my home is over Jordan,

Deep river, Lord, I want to cross over into campground.

Deep river, my home is over Jordan.

Deep river, Lord, I want to cross over into campground.

Oh don't you want to go to that gospel feast,

That promis'd land where all is peace?

Oh deep river, Lord, I want to cross over into campground.

The above example illustrates what could have been composed in that era.

Arnold Schoenberg who was born in 1874 and a pupil of Alexander von Zemlinsky was interested in the impressionist paintings of Monet, Renoir, Van Gogh, etc. and although was himself a late romantic composer, with Verklarte Nacht as one of his most important of works, however looking at impressionist art works, not to mention the expressionist styles of painting by associated with the works of Franz Marc, Emil Nolde and Vasily Kandinsky of the Blaue Raiter movement (to which Schoenberg, as a Sunday painter, was also affiliated), decided to change his style of writing music from tonal (where the tune can clearly be made out to a system of atonality wherein each note on the music script is given an equal weight. The music was to sound a lot more different and "scary" to say the very least, and not easy to listen to, for which a new taste was to be acquired in the process with audiences, musicians and critics having to adapt to this new style of music. Furocio Busoni (a pupil of Liszt), was also to make use of this style of writing music.

Hans Pfitzner who was born in Moscow, whilst his parents were working there, then arrived in Germany with His Parents at a young age, who composed his operas in the late Romantic Period, wrote a pamphlet publicly criticizing both Schoenberg and Busoni for kind of music that they have composed, that was from Pfitzner's perspective to be difficult to listen to and difficult to interpret as well.

With the early 20th Century, whilst not all music was difficult to listen to, there were some very nice songs, musicals and operettas to choose from, not to mention some rag time music and believe it or not some (late) romantic music to choose from.

Franz Schmidt born in 1874 a contemporary of Gustav Mahler, who was born in 1869, who were rivals of each other, was to compose some very beautiful works, in the romantic tradition, such as his opera "Notre Dame" and his symphony no.2, however Schmidt's 4th Symphony (Hussar) is more heavy to listen to than his 2nd Symphony.

Gustav Mahler and Faruccio Busoni (like Anton Bruckner) and also Harvagal Brian and Furtwangler were notorious for composing long works, which some included extremely large orchestras and choirs.

Busoni's Piano concerto has five movements, which is a long piece of over 1 and a half hour in length with believe it or not, an offstage male choir in the last (finale) movement. Mahler 8th Symphony requires a large concert auditorium for performances.

Then we come to ballets composed by Sergey Prokofiev (Cinderella and Romeo and Juliet, Maurice Ravel (Daphnis and Chloe), Igor Stravinsky (The Firebird & Petruska), Albert Roussel (Paellas et Mellisande), etc, who composed ballets for (Sergey) Diagelev's Ballet Company in Paris, France.

A lot of the ballets of the early 20th Century were short pieces with the noticeable exception of the ballets of Sergey Prokofiev.

Songs for the mass market especially rag time songs, songs from the musicals and operettas were easy to listen to and easy to play and perform. Most certainly music that the masses could relate.

Such as the "Geisha Girl" a master piece by Sidney Jones (very similar in style to the 19th century operas by Gilbert and Sullivan), the "Merry Widow" by Franz Lehar, "Cho Cho Chan", "Show Boat" by Jerome Kern and believe it or not the opera "Porgy and Bess" by George Gershwin in the 1930's. Also the rag time songs of Scott Joplin come to mind.

Naturally the First World War and its aftermath were to change the landscape of music for ever.

Chapter 5: Gender and Performance (including ethnology).

The first performers since time immemorial were mainly men especially in Biblical times but whilst the men were mainly composers and performers, women were on the main only performers and rarely composers.

The first person to compose the first known piece of classical music according to Richard Fawkes in his four audio compact disc audio book, “The History of Classical Music, Naxos, credits Hildegard of Bingen as being the first composer of classical music, who as an abbess composed music for her nuns to sing. It is interesting to note that it was a woman not a man who composed the first piece of classical music. Other famous women who themselves were to compose classical music would have been between 18th, 19th and 20th centuries, such as Maria von Paradis (Sicilienne), Clara Schumann (1819 to 1896) (who composed a piano concerto and some chamber music), Cecile Chaminade (who composed Autimme and other piano pieces) and Nadia Boulanger (who composed songs, etc.).

Up to the renaissance and baroque periods, men were the dramatists, performers, composers and artists. Men dressed up as women or in singing boys were castrated to enable them when as adult men to keep their voices at a high pitch. (Albert Morreche was to be the last known castrate for which early recordings of his voice was to be made.

Women were unlike the men to be increasingly taking on both singing and performing roles in music, drama, singing, opera, ballet and in art as well, but unfortunately few in numbers to compose music, and many women were so called amateur singers in their own homes as well.

Here is a list of the bulk of the women composers as shown infra, as follows:

Woman Composers

[Arrieu, Claude](#)

[Beach, Amy](#)

[Bingen, Hildegard von](#)

[Boyd, Anne](#)

[Chaminade, Cécile](#)

[Diemer, Emma Lou](#)

[Jacquet de La Guerre, Elisabeth](#)

[Kanno, Yoko](#)
[Larsen, Libby](#)
[Musgrave, Thea](#)
[Paradis, Maria Theresia von](#)
[Parker, Alice](#)
[Ran, Shulamit](#)
[Tailleferre, Germaine](#)
[Tower, Joan](#)
[Ustvolskaya, Galina](#)
[Warren, Elinor Remick](#)

Note that Hildegard of Bingen does not feature in this list as shown supra.

Maud Powell a very famous American Violinist did arrangements and transcribing music to do with her instrument and was herself actively involved in the suffragette movement.

When looking at disabilities and minorities then there are lesser known composers as listed infra, namely

Blind Composers

[Bruna, Pablo](#)
[Fuenllana, Miguel de](#)
[Jezek, Jaroslav](#)
[Langlais, Jean](#)
[Litaize, Gaston](#)
[O'Carolan, Turlough](#)
[Paradis, Maria Theresia von](#)
[Rodrigo, Joaquin](#)
[Stanley, John](#)
[Vierne, Louis](#)

Black Composers

[Brouwer, Leo](#)
[Coleridge-Taylor, Samuel](#)
[Davis, Miles](#)
[Dawson, William Levi](#)
[Hairston, Jester](#)
[Handy, William Christopher](#)
[Hemphill, Julius](#)
[Joplin, Scott](#)
[Machado, Celso](#)
[Monk, Thelonious](#)
[Rocha Vianna, Alfredo da](#)
[Scott, James](#)
[Still, William Grant](#)
[Work, John Wesley III](#)

Enoch Sontonga (South African), who composed the hymn “N’kosi Sikelela I’Afrika (G-d bless Africa)

Hugh Mashikela, also a South African, who composed songs such as “Dobshire”, “Dobsonville” and “Johannesburg”

http://www.classiccat.net/work_jw_iii/index.htm

Women were to enter the performance and entertainment fields along with the male performers in the different fields of art, performance, opera, ballet, church and other art and performance modalities.

http://www.classiccat.net/work_jw_iii/index.htm

Marin Alsop is a famous woman conductor, Lucia Popp, Maria Callas, Jenny Lind, Geodetta Pasta, the Grissi sisters, Dame Kirry te Kanawa, Adelina Patti were famous opera and operetta singers, Julie Andrews famous in film musicals, and the list can go on and on.

http://www.classiccat.net/work_jw_iii/index.htm

A stop quite recently was put to the use of castrate in the performing arts, so therefor the arts have been opened up to both sexes on an equal footing.

http://www.classiccat.net/work_jw_iii/index.htm

Many of Ameria's leading composers were students (pupils) of Nadia Boulanger, namely, Aaron Copeland, Walter Piston and Virgil Thompson, as mentioned in Mann, W, James Galway's Music in Time, (c.1980's) Mitchell Beazley.

http://www.classiccat.net/work_jw_iii/index.htm

Chapter 6: Jazz Studies.

http://www.classiccat.net/work_jw_iii/index.htm

According Wikki Pedia Jazz can be described as the following as quoted as verbatim, namely:

“Jazz is a musical form which originated at the beginning of the 20th century in African American communities in the Southern United States from a confluence of African and European music traditions.

From its early development until the present, jazz has incorporated music from 19th and 20th century American popular music.^[1] Its West African pedigree is evident in its use of blue notes, improvisation, polyrhythms, syncopation, and the swung note.^[2] but one of jazz's iconic figures Art Blakey has been quoted as saying, "No America, no jazz. I've seen people try to connect it to other countries, for instance to Africa, but it doesn't have a damn thing to do with Africa".^[3]

The word "jazz" began as a [West Coast](#) slang term of uncertain derivation and was first used to refer to music in [Chicago](#) in about 1915.

From its beginnings in the early 20th century, Jazz has spawned a variety of subgenres, from [New Orleans Dixieland](#) dating from the early 1910s, [big band](#)-style [swing](#) from the 1930s and 1940s, [bebop](#) from the mid-1940s, a variety of [Latin jazz fusions](#) such as [Afro-Cuban](#) and [Brazilian jazz](#) from the 1950s and 1960s, [jazz-rock fusion](#) from the 1970s and late 1980s developments such as [acid jazz](#), which blended jazz influences into [funk](#) and [hip-hop](#).

As the music has spread around the world it has drawn on local national and regional musical cultures, its aesthetics being adapted to its varied environments and giving rise to many distinctive styles.

Jazz can be very hard to define because it spans from [Ragtime](#) waltzes to 2000s-era fusion. While many attempts have been made to define jazz from points of view outside jazz, such as using European music history or African music, jazz critic [Joachim Berendt](#) argues that all such attempts are unsatisfactory.^[4] One way to get around the definitional problems is to define the term "jazz" more broadly. Berendt defines jazz as a "form of art music which originated in the United States through the confrontation of blacks with European music"; he argues that jazz differs from European music in that jazz has a "special relationship to time, defined as 'swing'", "a spontaneity and vitality of musical production in which improvisation plays a role"; and "sonority and manner of phrasing which mirror the individuality of the performing jazz musician".^[4]

Travis Jackson has also proposed a broader definition of jazz which is able to encompass all of the radically different eras: he states that it is music that includes qualities such as "[swinging](#)", improvising, group interaction, developing an 'individual voice', and being 'open' to different musical possibilities".^[5] Krin Gabbard claims that "jazz is a construct" or category that, while artificial, still is useful to designate "a number of musics with enough in common to be understood as part of a coherent tradition".^[6]

While jazz may be difficult to define, [improvisation](#) is clearly one of its key elements. Early [blues](#) was commonly structured around a repetitive [call-and-response](#) pattern, a common element in the [African American](#) oral tradition. A form of folk music which rose in part from work songs and field hollers of rural Blacks, early blues was also highly improvisational. These features are fundamental to the nature of jazz. While in European [classical music](#) elements of interpretation, ornamentation and accompaniment are sometimes left to the performer's discretion, the performer's primary goal is to play a composition as it was written.

In jazz, however, the skilled performer will interpret a tune in very individual ways, never playing the same composition exactly the same way twice. Depending upon the performer's mood and personal experience, interactions with fellow musicians, or even members of the audience, a jazz musician/performer may alter melodies, harmonies or time signature at will. European classical music has been said to be a composer's medium. Jazz, however, is often characterized as the product of democratic creativity,

interaction and collaboration, placing equal value on the contributions of composer and performer, 'adroitly weigh[ing] the respective claims of the [composer](#) and the improviser'.[\[7\]](#)

In New Orleans and [Dixieland](#) jazz, performers took turns playing the melody, while others improvised countermelodies. By the [swing](#) era, [big bands](#) were coming to rely more on arranged music: [arrangements](#) were either [written](#) or learned by ear and memorized – many early jazz performers could not read music. Individual soloists would improvise within these arrangements. Later, in [bebop](#) the focus shifted back towards small groups and minimal arrangements; the melody (known as the "head") would be stated briefly at the start and end of a piece but the core of the performance would be the series of improvisations in the middle. Later styles of jazz such as [modal jazz](#) abandoned the strict notion of a [chord progression](#), allowing the individual musicians to improvise even more freely within the context of a given scale or mode.[\[8\]](#) The [avant-garde](#) and [free jazz](#) idioms permit, even call for, abandoning chords, scales, and rhythmic meters.

Debates

There have long been debates in the jazz community over the definition and the boundaries of "jazz". Although alteration or transformation of jazz by new influences has often been initially criticized as a "debasement," Andrew Gilbert argues that jazz has the "ability to absorb and transform influences" from diverse musical styles.[\[9\]](#) While some enthusiasts of certain types of jazz have argued for narrower definitions which exclude many other types of music also commonly known as "jazz", jazz musicians themselves are often reluctant to define the music they play. [Duke Ellington](#) summed it up by saying, "It's all music."[\[10\]](#) Some critics have even stated that Ellington's music was not jazz because it was arranged and orchestrated.[\[11\]](#) On the other hand Ellington's friend [Earl Hines](#)'s twenty solo "transformative versions" of Ellington compositions (on *Earl Hines Plays Duke Ellington* recorded in the 1970s) were described by Ben Ratliff, the *New York Times* jazz critic, as "as good an example of the jazz process as anything out there."[\[12\]](#)

Commercially-oriented or popular music-influenced forms of jazz have both long been criticized, at least since the emergence of Bop. Traditional jazz enthusiasts have dismissed Bop, the 1970s jazz fusion era [and much else] as a period of commercial debasement of the music. According to Bruce Johnson, jazz music has always had a "tension between jazz as a commercial music and an art form".[\[5\]](#) Gilbert notes that as the notion of a canon of jazz is developing, the "achievements of the past" may become "...privileged over the idiosyncratic creativity..." and innovation of current artists. [Village Voice](#) jazz critic [Gary Giddins](#) argues that as the creation and dissemination of jazz is becoming increasingly institutionalized and dominated by major entertainment firms, jazz is facing a "...perilous future of respectability and disinterested acceptance." David Ake warns that the creation of "norms" in jazz and the establishment of a "jazz tradition" may exclude or sideline other newer, avant-garde forms of jazz.[\[5\]](#) Controversy has also arisen over new forms of contemporary jazz created outside the United States and departing significantly from American styles. On one view they represent a vital part of

jazz's current development; on another they are sometimes criticised as a rejection of vital jazz traditions.

Etymology of "Jazz"

The word jazz makes one of its earliest appearances in San Francisco baseball writing in 1913. [13]

Jazz was introduced to San Francisco in 1913 by William (Spike) Slattery, sports editor of the Call, and propagated by a band-leader named Art Hickman. It reached Chicago by 1915 but was not heard of in New York until a year later. [14]

One of the first known uses of the word jazz appears in a March 3, 1913, baseball article in the San Francisco Bulletin by E. T. "Scoop" Gleeson[15][16]

Origins

In the late 18th-century painting [The Old Plantation](#), African-Americans dance to banjo and percussion.

By 1808 the [Atlantic slave trade](#) had brought almost half a million [Africans](#) to the United States. The slaves largely came from [West Africa](#) and brought strong tribal musical traditions with them.[17] Lavish festivals featuring African dances to drums were organized on Sundays at [Place Congo](#), or [Congo Square](#), in [New Orleans](#) until 1843, as were similar gatherings in [New England](#) and [New York](#). African music was largely functional, for work or ritual, and included [work songs](#) and [field hollers](#). The African tradition made use of a single-line melody and [call-and-response](#) pattern, but without the European concept of harmony. Rhythms reflected African speech patterns, and the African use of pentatonic scales led to [blue notes](#) in blues and jazz.[18]

The [blackface Virginia Minstrels](#) in 1843, featuring tambourine, fiddle, banjo and [bones](#).

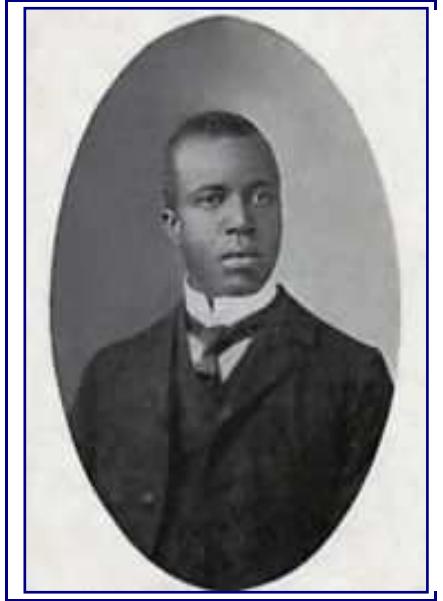
In the early 19th century an increasing number of black musicians learned to play European instruments, particularly the [violin](#), which they used to parody European dance music in their own [cakewalk](#) dances. In turn, European-American [minstrel show](#) performers in [blackface](#) popularized such music internationally, combining [syncopation](#) with European harmonic accompaniment. [Louis Moreau Gottschalk](#) adapted African-American cakewalk music, South American, Caribbean and other slave melodies as piano salon music. Another influence came from black slaves who had learned the harmonic style of [hymns](#) and incorporated it into their own music as [spirituals](#).[19] The [origins of the blues](#) are undocumented, though they can be seen as the secular counterpart of the spirituals. [Paul Oliver](#) has drawn attention to similarities in instruments, music and social function to the [griots](#) of the West African [savannah](#).[20]

http://en.wikipedia.org/wiki/Jazz - cite_note-Cooke_1999_p.3D18-19

1890s–1910s

Ragtime

Main article: [Ragtime](#)



Scott Joplin in 1907.

The abolition of slavery led to new opportunities for the education of freed African-Americans. Although strict segregation limited employment opportunities for most blacks, many were able to find work in entertainment. Black musicians were able to provide "low-class" entertainment in dances, [minstrel shows](#), and in [vaudeville](#), by which many marching bands formed. Black pianists played in bars, clubs, and brothels, as ragtime developed.[\[21\]](#)[\[22\]](#)

Ragtime appeared as sheet music, popularized by African American musicians such as the entertainer [Ernest Hogan](#), whose hit songs appeared in 1895; two years later [Vess Ossman](#) recorded a medley of these songs as a [banjo](#) solo "Rag Time Medley".[\[23\]](#)[\[24\]](#) Also in 1897, the white composer [William H. Krell](#) published his "Mississippi Rag" as the first written piano instrumental ragtime piece, and [Tom Turpin](#) published his Harlem Rag, that was the first rag published by an African-American. The classically-trained pianist [Scott Joplin](#) produced his "Original Rags" in the following year, then in 1899 had an international hit with "[Maple Leaf Rag](#)." He wrote numerous popular rags, including, "[The Entertainer](#)", combining syncopation, banjo figurations and sometimes call-and-response, which led to the ragtime idiom being taken up by classical composers including [Claude Debussy](#) and [Igor Stravinsky](#). [Blues](#) music was published and popularized by [W. C. Handy](#), whose "[Memphis Blues](#)" of 1912 and "[St. Louis Blues](#)" of 1914 both became [jazz standards](#).[\[20\]](#)

New Orleans music

Main article: [Dixieland](#)

The [music of New Orleans](#) had a profound effect on the creation of early jazz. Many early jazz performers played in the brothels and bars of the [red-light district](#) around [Basin Street](#), called "Storyville."^[25] In addition, numerous marching bands played at lavish funerals arranged by the African American community. The instruments used in [marching bands](#) and dance bands became the basic instruments of jazz: brass and reeds tuned in the European 12-tone scale and drums. Small bands of primarily self-taught African American musicians, many of whom came from the funeral-procession tradition of [New Orleans](#), played a seminal role in the development and dissemination of early jazz, traveling throughout Black communities in the Deep South and, from around 1914 on, [Afro-Creole](#) and African American musicians playing in [vaudeville](#) shows took jazz to western and northern US cities.^[26]

[The Bolden Band around 1905.](#)

The [cornetist Buddy Bolden](#) is often mentioned as "the first man of jazz." He played in New Orleans around the year 1900. No recordings remain of Bolden, but his song "Buddy Bolden Blues" has been recorded by many other musicians. Bolden became mentally ill in 1907 and spent the rest of his life in a mental institution.

Morton published "Jelly Roll Blues" in 1915, the first jazz work in print. Afro-Creole pianist [Jelly Roll Morton](#) began his career in Storyville. From 1904, he toured with [vaudeville](#) shows around southern cities, also playing in [Chicago](#) and [New York](#). His "Jelly Roll Blues," which he composed around 1905, was published in 1915 as the first jazz arrangement in print, introducing more musicians to the New Orleans style.^[27] In the northeastern United States, a "hot" style of playing ragtime had developed, notably [James Reese Europe's](#) symphonic [Clef Club](#) orchestra in [New York](#) which played a benefit concert at [Carnegie Hall](#) in 1912.^{[28][29]} The [Baltimore](#) rag style of [Eubie Blake](#) influenced [James P. Johnson's](#) development of "[Stride](#)" piano playing, in which the right hand plays the melody, while the left hand provides the rhythm and bassline.^[30]

The [Original Dixieland Jass Band](#) made the first Jazz recordings early in 1917, their "[Livery Stable Blues](#)" became the earliest Jazz recording.^{[31][32][33][34][35][36][37]} That year numerous other bands made recordings featuring "jazz" in the title or band name, mostly ragtime or novelty records rather than jazz. In September 1917 [W.C. Handy's](#) Orchestra of Memphis recorded a cover version of "Livery Stable Blues."^[38] In February 1918 [James Reese Europe's](#) "Hellfighters" infantry band took ragtime to Europe during [World War I](#),^[39] then on return recorded Dixieland standards including "[Darktown Strutters' Ball](#)."^[29]

1920s and 1930s

[Prohibition in the United States](#) (from 1920 to 1933) banned the sale of alcoholic drinks, resulting in illicit [speakeasies](#) becoming lively venues of the "[Jazz Age](#)", an era when popular music included current dance songs, novelty songs, and show tunes. Jazz started

to get a reputation as being [immoral](#) and many members of the older generations saw it as threatening the old values in culture and promoting the new decadent values of the [Roaring 20s](#). From 1919 [Kid Ory's Original Creole Jazz Band](#) of musicians from New Orleans played in [San Francisco](#) and [Los Angeles](#) where in 1922 they became the first black jazz band of New Orleans origin to make recordings.[\[40\]](#)[\[41\]](#) However, the main centre developing the new "[Hot Jazz](#)" was [Chicago](#), where [King Oliver](#) joined [Bill Johnson](#). That year also saw the first recording by [Bessie Smith](#), the most famous of the 1920s blues singers.[\[42\]](#)

The King & Carter Jazzing Orchestra photographed in Houston, Texas, January 1921. [Bix Beiderbecke](#) formed The Wolverines in 1924. Also in 1924 [Louis Armstrong](#) joined the [Fletcher Henderson](#) dance band as featured soloist for a year, then formed his virtuosic [Hot Five](#) band, also popularizing [scat singing](#).[\[43\]](#) [Jelly Roll Morton](#) recorded with the [New Orleans Rhythm Kings](#) in an early mixed-race collaboration, then in 1926 formed his [Red Hot Peppers](#). There was a larger market for jazzy dance music played by white orchestras, such as [Jean Goldkette's orchestra](#) and [Paul Whiteman's orchestra](#). In 1924 Whiteman commissioned [Gershwin's Rhapsody in Blue](#), which was premièreed by Whiteman's Orchestra. Other influential large ensembles included [Fletcher Henderson's](#) band, [Duke Ellington's](#) band (which opened an influential residency at the [Cotton Club](#) in 1927) in New York, and [Earl Hines's](#) Band in Chicago (who opened in The Grand Terrace Cafe there in 1928). All significantly influenced the development of big band-style swing jazz.[\[44\]](#)

Swing

Main article: [Swing music](#)

The 1930s belonged to popular [swing big bands](#), in which some virtuoso soloists became as famous as the band leaders. Key figures in developing the "big" jazz band included bandleaders and arrangers [Count Basie](#), [Cab Calloway](#), [Jimmy](#) and [Tommy Dorsey](#), [Duke Ellington](#), [Benny Goodman](#), [Fletcher Henderson](#), [Earl Hines](#), [Glenn Miller](#), and [Artie Shaw](#).



Trumpeter, bandleader and [singer](#) [Louis Armstrong](#) was a much-imitated innovator of early jazz.

Swing was also dance music. It was broadcast on the radio 'live' nightly across America for many years especially by Hines and his [Grand Terrace Cafe](#) Orchestra broadcasting coast-to-coast from Chicago, well placed for 'live' time-zones. Although it was a collective sound, swing also offered individual musicians a chance to 'solo' and improvise melodic, thematic solos which could at times be very complex and 'important' music. Over time, social strictures regarding racial segregation began to relax in America: white bandleaders began to recruit black musicians and black bandleaders white ones. In the

mid-1930s, [Benny Goodman](#) hired pianist [Teddy Wilson](#), vibraphonist [Lionel Hampton](#), and guitarist [Charlie Christian](#) to join small groups. An early 1940s style known as "jumping the blues" or [jump blues](#) used small combos, up-tempo music, and blues chord progressions. Jump blues drew on [boogie-woogie](#) from the 1930s. [Kansas City Jazz](#) in the 1930s as exemplified by tenor saxophonist [Lester Young](#) marked the transition from big bands to the bebop influence of the 1940s.

Beginnings of European jazz

Outside of the United States the beginnings of a distinct European style of jazz emerged in France with the [Quintette du Hot Club de France](#) which began in 1934. Belgian guitar virtuoso [Django Reinhardt](#) popularized [gypsy jazz](#), a mix of 1930s American [swing](#), French dance hall "[musette](#)" and Eastern European folk with a languid, seductive feel. The main instruments are steel stringed guitar, [violin](#), and [double bass](#). Solos pass from one player to another as the guitar and bass play the role of the [rhythm section](#). Some music researchers hold that it was Philadelphia's [Eddie Lang](#) (guitar) and [Joe Venuti](#) (violin) who pioneered the [gypsy jazz](#) form,[45] which was brought to France after they had been heard live or on [Okeh Records](#) in the late 1920s.[46]

1940s and 1950s (Dixieland revival)



[Louis Armstrong](#) in 1953

In the late 1940s there was a revival of "[Dixieland](#)" music, harkening back to the original [contrapuntal](#) New Orleans style. This was driven in large part by record company reissues of early jazz classics by the Oliver, Morton, and Armstrong bands of the 1930s. There were two populations of musicians involved in the revival. One group consisted of players who had begun their careers playing in the traditional style, and were either returning to it, or continuing what they had been playing all along, such as [Bob Crosby](#)'s Bobcats, [Max Kaminsky](#), [Eddie Condon](#), and [Wild Bill Davison](#). Most of this group were originally Midwesterners, although there were a small number of New Orleans musicians involved. The second population of revivalists consisted of young musicians such as the [Lu Watters](#) band. By the late 1940s, [Louis Armstrong](#)'s Allstars band became a leading ensemble. Through the 1950s and 1960s, Dixieland was one of the most commercially popular jazz styles in the US, Europe, and Japan, although critics paid little attention to it.[47]

Bebop

[Thelonious Monk](#) at [Expo 67](#), 1967, Montréal, Québec. Bassist [Larry Gales](#) seen in background.

In the early 1940s [bebop](#) performers helped to shift jazz from danceable popular music towards a more challenging "musician's music." Differing greatly from swing, early bebop divorced itself from dance music, establishing itself more as an art form but lessening its potential popular and commercial value. Since bebop was meant to be listened to, not danced to, it used faster tempos. Beboppers introduced new forms of [chromaticism](#) and [dissonance](#) into jazz; the dissonant [tritone](#) (or "flatted fifth") interval became the "most important interval of bebop"[\[48\]](#) and players engaged in a more abstracted form of chord-based improvisation which used "passing" chords, [substitute chords](#), and [altered chords](#). The style of drumming shifted as well to a more elusive and explosive style, in which the [ride cymbal](#) was used to keep time, while the snare and bass drum were used for accents.

These divergences from the jazz mainstream of the time initially met with a divided, sometimes hostile response among fans and fellow musicians, especially established swing players, who bristled at the new harmonic sounds. To hostile critics, bebop seemed to be filled with "racing, nervous phrases".[\[49\]](#) Despite the initial friction, by the 1950s bebop had become an accepted part of the jazz vocabulary. The most influential bebop musicians included saxophonist [Charlie Parker](#), pianists [Bud Powell](#) and [Thelonious Monk](#), trumpeters [Dizzy Gillespie](#) and [Clifford Brown](#), and drummer [Max Roach](#).

Cool jazz

By the end of the 1940s, the nervous energy and tension of bebop was replaced with a tendency towards calm and smoothness, with the sounds of [cool jazz](#), which favoured long, linear melodic lines. It emerged in [New York City](#), as a result of the mixture of the styles of predominantly white jazz musicians and black [bebop](#) musicians, and it dominated jazz in the first half of the 1950s. Cool jazz recordings by [Chet Baker](#), [Dave Brubeck](#), [Bill Evans](#), [Gil Evans](#), [Stan Getz](#) and the [Modern Jazz Quartet](#) usually have a "lighter" sound which avoided the aggressive tempos and harmonic abstraction of bebop. An important recording was trumpeter [Miles Davis](#)'s [Birth of the Cool](#) (tracks originally recorded in 1949 and 1950 and collected as an LP in 1957). Cool jazz styles had a particular resonance in Europe, especially Scandinavia, with emergence of such major figures as baritone saxophonist [Lars Gullin](#) and pianist [Bengt Hallberg](#). Players such as pianist [Bill Evans](#) later began searching for new ways to structure their improvisations by exploring [modal music](#). The theoretical underpinnings of cool jazz were set out by the blind Chicago pianist [Lennie Tristano](#). Cool jazz later became strongly identified with the [West Coast jazz](#) scene. Its influence stretches into such later developments as [Bossa nova](#), modal jazz (especially in the form of Davis's [Kind of Blue](#) 1959), and even free jazz (see also the [List of Cool jazz and West Coast jazz musicians](#)).

Hard bop

[Hard bop](#) is an extension of [bebop](#) (or "bop") music that incorporates influences from [rhythm and blues](#), [gospel music](#), and [blues](#), especially in the [saxophone](#) and [piano](#) playing. Hard bop was developed in the mid-1950s, partly in response to the vogue for [cool jazz](#)

in the early 1950s. The hard bop style coalesced in 1953 and 1954, paralleling the rise of rhythm and blues. [Miles Davis](#)' performance of "Walkin'" the title track of his [album](#) of the same year, at the very first [Newport Jazz Festival](#) in 1954, announced the style to the jazz world. The quintet [Art Blakey and the Jazz Messengers](#), fronted by [Blakey](#) and featuring pianist [Horace Silver](#) and trumpeter [Clifford Brown](#), were leaders in the hard bop movement along with Davis. (See also [List of Hard bop musicians](#))

Modal jazz

[Modal jazz](#) is a development beginning in the later 1950s which takes the [mode](#), or musical scale, as the basis of musical structure and improvisation. Previously, the goal of the soloist was to play a solo that fit into a given [chord progression](#). However, with modal jazz, the soloist creates a melody using one or a small number of modes. The emphasis in this approach shifts from harmony to melody. [Miles Davis](#) recorded the best selling jazz album of all time in the modal framework: [Kind of Blue](#), an exploration of the possibilities of modal jazz. Other innovators in this style include [John Coltrane](#) and [Herbie Hancock](#).

Free jazz



A shot from a 2006 performance by [Peter Brötzmann](#), a key figure in European free jazz

[Free jazz](#) and the related form of [avant-garde jazz](#) broke through into an open space of "free tonality" in which meter, beat, and formal symmetry all disappeared, and a range of [World music](#) from India, Africa, and Arabia were melded into an intense, even religiously ecstatic or orgiastic style of playing[50]. While rooted in [bebop](#), free jazz tunes gave players much more latitude; the loose [harmony](#) and [tempo](#) was deemed controversial when this approach was first developed. The bassist [Charles Mingus](#) is also frequently associated with the avant-garde in jazz, although his compositions draw from myriad styles and genres. The first major stirrings came in the 1950s, with the early work of [Ornette Coleman](#) and [Cecil Taylor](#). In the 1960s, performers included [John Coltrane \(A Love Supreme\)](#), [Archie Shepp](#), [Sun Ra](#), [Albert Ayler](#), [Pharoah Sanders](#), and others. Free jazz quickly found a foothold in Europe – in part because musicians such as Ayler, Taylor, [Steve Lacy](#) and [Eric Dolphy](#) spent extended periods in Europe. A distinctive European contemporary jazz (often incorporating elements of free jazz but

not limited to it) flourished also because of the emergence of musicians (such as [John Surman](#), [Zbigniew Namysłowski](#), [Albert Mangelsdorff](#), [Kenny Wheeler](#) and [Mike Westbrook](#)) anxious to develop new approaches reflecting their national and regional musical cultures and contexts. [Keith Jarrett](#) has been prominent in defending free jazz from criticism by traditionalists in the 1990s and 2000s.

1960s and 1970s

Latin jazz

[Latin jazz](#) combines rhythms from African and Latin American countries, often played on instruments such as [conga](#), [timbale](#), [güiro](#), and [claves](#), with jazz and classical harmonies played on typical jazz instruments (piano, double bass, etc.). There are two main varieties: [Afro-Cuban jazz](#) was played in the US right after the bebop period, while [Brazilian jazz](#) became more popular in the 1960s. Afro-Cuban jazz began as a movement in the mid-1950s as [bebop](#) musicians such as [Dizzy Gillespie](#) and [Billy Taylor](#) started Afro-Cuban bands influenced by such Cuban and Puerto Rican musicians as [Xavier Cugat](#), [Tito Puente](#), and [Arturo Sandoval](#). [Brazilian jazz](#) such as [bossa nova](#) is derived from [samba](#), with influences from jazz and other 20th century classical and popular music styles. Bossa is generally moderately paced, with melodies sung in Portuguese or English. The style was pioneered by Brazilians [João Gilberto](#) and [Antônio Carlos Jobim](#). The related term jazz-samba describes an adaptation of bossa nova compositions to the jazz idiom by American performers such as [Stan Getz](#) and [Charlie Byrd](#).

Bossa nova was made popular by [Elizete Cardoso](#)'s recording of [Chega de Saudade](#) on the [Canção do Amor Demais LP](#), composed by Vinícius de Moraes (lyrics) and Antonio Carlos Jobim (music). The initial releases by Gilberto and the 1959 film [Black Orpheus](#) brought significant popularity in [Brazil](#) and elsewhere in [Latin America](#), which spread to North America via visiting American jazz musicians. The resulting recordings by Charlie Byrd and Stan Getz cemented its popularity and led to a worldwide boom with 1963's [Getz/Gilberto](#), numerous recordings by famous jazz performers such as [Ella Fitzgerald](#) ([Ella Abraça Jobim](#)) and [Frank Sinatra](#) ([Francis Albert Sinatra & Antônio Carlos Jobim](#)), and the entrenchment of the bossa nova style as a lasting influence in world music for several decades and even up to the present.

Post bop

[Post-bop](#) jazz is a form of small-combo jazz derived from earlier bop styles. The genre's origins lie in seminal work by [John Coltrane](#), [Miles Davis](#), [Bill Evans](#), [Charles Mingus](#), [Wayne Shorter](#) and [Herbie Hancock](#). Generally, the term post-bop is taken to mean jazz from the mid-sixties onward that assimilates influence from [hard bop](#), [modal jazz](#), the [avant-garde](#), and [free jazz](#), without necessarily being immediately identifiable as any of the above.

Much "post-bop" was recorded on [Blue Note Records](#). Key albums include [Speak No Evil](#) by [Wayne Shorter](#); [The Real McCoy](#) by [McCoy Tyner](#); [Maiden Voyage](#) by [Herbie Hancock](#); and [Search For the New Land](#) by [Lee Morgan](#) (an artist not typically

associated with the post-bop genre). Most post-bop artists worked in other genres as well, with a particularly strong overlap with later [hard bop](#).

Soul jazz

[Soul jazz](#) was a development of [hard bop](#) which incorporated strong influences from [blues](#), [gospel](#) and [rhythm and blues](#) in music for small groups, often the [organ trio](#), which partnered a [Hammond organ](#) player with a drummer and a tenor saxophonist. Unlike [hard bop](#), soul jazz generally emphasized repetitive [grooves](#) and melodic hooks, and [improvisations](#) were often less complex than in other jazz styles. [Horace Silver](#) had a large influence on the soul jazz style, with songs that used funky and often [gospel](#)-based piano [vamps](#). It often had a steadier "funk" style groove, different from the swing rhythms typical of much hard bop. Important soul jazz organists included [Jimmy McGriff](#) and [Jimmy Smith](#) and [Johnny Hammond Smith](#), and influential tenor [saxophone](#) players included [Eddie "Lockjaw" Davis](#) and [Stanley Turrentine](#). (See also [List of soul-jazz musicians](#).)

Jazz fusion



Fusion trumpeter [Miles Davis](#) in 1989

In the late 1960s and early 1970s the hybrid form of jazz-rock [fusion](#) was developed by combining jazz improvisation with rock rhythms, electric instruments, and the highly amplified stage sound of rock musicians such as [Jimi Hendrix](#). All Music Guide states that "...until around 1967, the worlds of jazz and rock were nearly completely separate." However, "...as rock became more creative and its musicianship improved, and as some in the jazz world became bored with [hard bop](#) and did not want to play strictly [avant-garde music](#), the two different idioms began to trade ideas and occasionally combine forces." [51] Miles Davis made the breakthrough into fusion in 1970s with his album [Bitches Brew](#). Musicians who worked with Davis formed the four most influential fusion groups: [Weather Report](#) and [Mahavishnu Orchestra](#) emerged in 1971 and were soon followed by [Return to Forever](#) and [The Headhunters](#). Although jazz purists protested the blend of jazz and rock, some of jazz's significant innovators crossed over from the contemporary hard bop scene into fusion. Jazz fusion music often uses mixed meters, odd time signatures, syncopation, and complex chords and harmonies. In addition to using the electric instruments of rock, such as the electric guitar, electric bass, electric piano, and synthesizer keyboards, fusion also used the powerful amplification, "[fuzz](#)" [pedals](#), [wah-wah pedals](#), and other effects used by 1970s-era rock bands. Notable performers of jazz fusion included [Miles Davis](#), keyboardists [Joe Zawinul](#), [Chick Corea](#), [Herbie Hancock](#), vibraphonist [Gary Burton](#), drummer [Tony Williams](#), violinist [Jean-Luc Ponty](#), guitarists [Larry Coryell](#), [Al Di Meola](#), [John McLaughlin](#) and [Frank Zappa](#), saxophonist [Wayne Shorter](#), and bassists [Jaco Pastorius](#) and [Stanley Clarke](#).

During the late 1960s, at the same time that jazz musicians were experimenting with rock rhythms and electric instruments, rock groups such as [Cream](#) and the [Grateful Dead](#) were "beginning to incorporate elements of jazz into their music" by "experimenting with extended free-form improvisation". Other "groups such as [Blood](#), [Sweat and Tears](#) and Frank Zappa's [Mothers of Invention](#) directly borrowed harmonic, melodic, rhythmic and instrumental elements from the jazz tradition". [52] Scaruffi notes that the rock groups that drew on jazz ideas (he lists [Soft Machine](#), [Colosseum](#), [Caravan](#), [Nucleus](#), [Chicago](#), and Frank Zappa) turned the blend of the two styles "upside down: instead of focusing on sound, rockers focused on dynamics" that could be obtained with amplified electric instruments. Scaruffi contrasts "Davis' fusion jazz [which] was slick, smooth and elegant, while "[progressive-rock](#)" was typically convoluted and abrasive." [53]

Other trends

There was a resurgence of interest in jazz and other forms of African American cultural expression during the [Black Arts Movement](#) and [Black nationalist](#) period of the early 1970s. Musicians such as [Pharoah Sanders](#), [Hubert Laws](#) and [Wayne Shorter](#) began using African instruments such as [kalimbas](#), cowbells, beaded gourds and other instruments not traditional to jazz. Musicians began improvising jazz tunes on unusual instruments, such as the jazz harp ([Alice Coltrane](#)), electrically-amplified and wah-wah pedaled jazz violin ([Jean-Luc Ponty](#)), and even bagpipes ([Rufus Harley](#)). Jazz continued to expand and change, influenced by other types of music, such as [world music](#), [avant garde classical music](#), and rock and pop music. Guitarist [John McLaughlin](#)'s [Mahavishnu Orchestra](#) played a mix of rock and jazz infused with [East Indian](#) influences. The [ECM](#) record label began in Germany in the 1970s with artists including [Keith Jarrett](#), [Paul Bley](#), the [Pat Metheny Group](#), [Jan Garbarek](#), [Ralph Towner](#), [Kenny Wheeler](#), [John Taylor](#), [John Surman](#) and [Eberhard Weber](#), establishing a new [chamber music](#) aesthetic, featuring mainly acoustic instruments, and sometimes incorporating elements of [world music](#) and [folk music](#).

1980s–2000s

In the 1980s, the jazz community shrank dramatically and split. A mainly older audience retained an interest in traditional and [straight-ahead](#) jazz styles. [Wynton Marsalis](#) strove to create music within what he believed was the tradition, creating extensions of small and large forms initially pioneered by such artists as [Louis Armstrong](#) and [Duke Ellington](#). In 1987, the US House of Representatives and Senate passed a bill proposed by Democratic Representative [John Conyers, Jr.](#) to define jazz as a unique form of American music stating, among other things, "...that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated." [54]

Smooth jazz

In the early 1980s, a lighter commercial form of jazz fusion called pop fusion or "[smooth jazz](#)" became successful and garnered significant radio airplay. Smooth jazz saxophonists include [Grover Washington, Jr.](#), [Kenny G](#), [Najee](#) and [Michael Lington](#). Smooth jazz received frequent airplay with more straight-ahead jazz in [quiet storm](#) time slots at radio stations in urban markets across the U.S., helping to establish or bolster the careers of vocalists including [Al Jarreau](#), [Anita Baker](#), [Chaka Khan](#), and [Sade](#).

In general, smooth jazz is downtempo (the most widely played tracks are in the 90–105 [BPM](#) range), layering a lead, melody-playing instrument ([saxophones](#) – especially [soprano](#) and [tenor](#) – are the most popular, with [guitars](#) a close second) over a backdrop that typically consists of programmed rhythms and various [pads](#) and/or samples

Acid jazz, nu jazz & jazz rap

[Acid jazz](#) developed in the UK over the 1980s and 1990s and influenced by [jazz-funk](#) and [electronic dance music](#). Jazz-funk musicians such as [Roy Ayers](#) and [Donald Byrd](#) are often credited as forerunners of acid jazz.^[55] While acid jazz often contains various types of electronic composition (sometimes including sampling or live DJ cutting and scratching), it is just as likely to be played live by musicians, who often showcase jazz interpretation as part of their performance. [Nu jazz](#) is influenced by jazz harmony and melodies, there are usually no improvisational aspects. It ranges from combining live instrumentation with beats of jazz [house](#), exemplified by [St Germain](#), [Jazzanova](#) and [Fila Brazillia](#), to more band-based improvised jazz with electronic elements such as that of the [The Cinematic Orchestra](#), [Kobol](#), and the [Norwegian](#) "future jazz" style pioneered by [Bugge Wesseltoft](#), [Jaga Jazzist](#), [Nils Petter Molvaer](#), and others. Nu jazz can be very experimental in nature and can vary widely in sound and concept.

[Jazz rap](#) developed in the late 1980s and early 1990s, and incorporates jazz influence into [hip hop](#). In 1988, [Gang Starr](#) released the debut single "Words I Manifest", sampling [Charlie Parker](#)'s 1962 "Night in Tunisia", and [Stetsasonic](#) released "Talkin' All That Jazz", sampling [Lonnie Liston Smith](#). Gang Starr's debut LP, [No More Mr. Nice Guy \(Wild Pitch, 1989\)](#), and their track "Jazz Thing" (CBS, 1990) for the soundtrack of [Mo' Better Blues](#), sampling [Charlie Parker](#) and [Ramsey Lewis](#). Gang Starr also collaborated with [Branford Marsalis](#) and [Terence Blanchard](#). Groups making up the collective known as the [Native Tongues Posse](#) tended towards jazzy releases; these include the [Jungle Brothers'](#) debut [Straight Out the Jungle](#) (Warlock, 1988) and [A Tribe Called Quest's](#) [People's Instinctive Travels and the Paths of Rhythm \(Jive, 1990\)](#) and [The Low End Theory \(Jive, 1991\)](#). [The Low End Theory](#) has become one of hip hop's [most acclaimed albums](#), and earned praise too from jazz bassist [Ron Carter](#), who played double bass on one track. Beginning in 1993, rapper [Guru](#)'s [Jazzmatazz](#) series used jazz musicians during the studio recordings. Though jazz rap had achieved little mainstream success, jazz legend [Miles Davis](#)' final album (released posthumously in 1992), [Doo-Bop](#), was based around hip hop beats and collaborations with producer [Easy Mo Bee](#). Davis' ex-bandmate [Herbie Hancock](#) returned to hip hop influences in the mid-nineties, releasing the album [Dis Is Da Drum](#) in 1994.



[John Zorn](#) performing in 2006.

Punk jazz & jazzcore

The relaxation of orthodoxy concurrent with [post-punk](#) in London and New York City led to a new appreciation for jazz. In London, the [Pop Group](#) began to mix free jazz, along with dub reggae, into their brand of punk rock.[\[56\]](#) In NYC, [No Wave](#) took direct inspiration from both free jazz and punk. Examples of this style include [Lydia Lunch](#)'s [Queen of Siam](#),[\[57\]](#) the work of [James Chance and the Contortions](#), who mixed [Soul](#) with [free jazz](#) and [punk](#)[\[57\]](#), Gray, and the [Lounge Lizards](#),[\[57\]](#) who were the first group to call themselves "[punk jazz](#)".

[John Zorn](#) began to make note of the emphasis on speed and dissonance that was becoming prevalent in punk rock and incorporated this into free jazz. This began in 1986 with the album [Spy vs. Spy](#), a collection of [Ornette Coleman](#) tunes done in the contemporary [thrashcore](#) style.[\[58\]](#) The same year, [Sonny Sharrock](#), [Peter Brötzmann](#), Bill Laswell, and [Ronald Shannon Jackson](#) recorded the first album under the name Last Exit, a similarly aggressive blend of thrash and free jazz.[\[59\]](#) These developments are the origins of jazzcore, the fusion of free jazz with hardcore punk.

In the 1990s, punk jazz and jazzcore began to reflect the increasing awareness of elements of [extreme metal](#) (particularly [thrash metal](#) and [death metal](#)) in hardcore punk. A new style of "metallic jazzcore" was developed by [Iceburn](#), from Salt Lake City, and [Candiria](#), from New York City, though anticipated by Naked City and Pain Killer. This tendency also takes inspiration from jazz inflections in [technical death metal](#), such as the work of [Cynic](#) and [Atheist](#).

'Straight-ahead' and Experimental performers

In the 2000s, [straight-ahead jazz](#) continues to appeal to a core group of listeners. Well-established jazz musicians, such as [Dave Brubeck](#), [Wynton Marsalis](#), [Sonny Rollins](#), [Wayne Shorter](#) and [Jessica Williams](#), continue to perform and record. In the 1990s and 2000s, a number of young musicians emerged, including US pianists [Brad Mehldau](#), [Jason](#)

[Moran](#) and [Vijay Iyer](#), guitarist [Kurt Rosenwinkel](#), vibraphonist [Stefon Harris](#), trumpeters [Roy Hargrove](#) and [Terence Blanchard](#), and saxophonists [Chris Potter](#) and [Joshua Redman](#). The more experimental end of the spectrum has included US trumpeters [Dave Douglas](#) and [Rob Mazurek](#), saxophonist [Ken Vandermark](#), Norwegian pianist [Bugge Wesseltoft](#), the Swedish group [E.S.T.](#), and US bassist [Christian McBride](#). Toward the more dance or pop music end of the spectrum are [St Germain](#), who incorporates some live jazz playing with [house beats](#), and [Jamie Cullum](#), who plays a particular mix of Jazz Standards with his own more pop-oriented compositions.

Modern Creative

In the 1980s, a large jazz scene formed in New York City around a new genre called [Modern Creative](#), a combination of older genres like [bop](#), [free](#), and [fusion](#), with more contemporary musical styles such as [funk](#), [pop](#), and [rock](#).^[60] [Allmusic](#) has the following definition: "Continuing the tradition of the '50s to '60s free-jazz mode, Modern Creative musicians may incorporate free playing into structured modes—or play just about anything."^[61] Musicians working in and around this scene include saxophonists [John Zorn](#), [Tim Berne](#), [David Murray](#), and [Chris Speed](#); trumpeters [Butch Morris](#) and [Dave Douglas](#); clarinetist [Don Byron](#); guitarist [Bill Frisell](#), pianists [Wayne Horvitz](#), [Uri Caine](#), and [Marilyn Crispell](#); bassists [Michael Formanek](#), [William Parker](#), [Mark Dresser](#), and [Drew Gress](#); cellist [Hank Roberts](#); and drummers [Joey Baron](#), [Bobby Previte](#), and [Jim Black](#).^[62] Other modern creative musicians include [German](#) jazz clarinetist [Theo Jörgensmann](#), tenor saxophonist [Gerd Dudek](#), and Bay Area bass innovator [Edo Castro](#).

Notes

1. ^ Bill Kirchner, *The Oxford Companion to Jazz*, Oxford University Press, 2005, Chapter Two.
2. ^ Alyn Shipton, *A New History of Jazz*, 2nd. ed., Continuum, 2007, pp. 4–5
3. ^ Arthur Taylor, *Notes and Tones, 1971 & 1993* Da Capo Press [ISBN 0-306-80526-X](#)
4. ^ a b Joachim E. Berendt. *The Jazz Book: From Ragtime to Fusion and Beyond*. Translated by H. and B. Bredigkeit with Dan Morgenstern. 1981. Lawrence Hill Books. Page 371
5. ^ a b c In [Review of The Cambridge Companion to Jazz](#) by Peter Elsdon, FZMw (Frankfurt Journal of Musicology) No. 6, 2003
6. ^ Cooke, Mervyn; Horn, David G. (2002). *The Cambridge companion to jazz*. New York: Cambridge University Press. pp. 1, 6. [ISBN 0521663881](#).
7. ^ Giddins 1998 70.
8. ^ (e.g., "[So What](#)" on the [Miles Davis](#) album [Kind of Blue](#))
9. ^ In "[Jazz Inc.](#)" by Andrew Gilbert, [Metro Times](#), December 23, 1998
10. ^ Luebers, Johannes (2008-09-08). "It's All Music". Resonate (Australian Music Centre).
11. ^ Schuller, Gunther (1991). *The swing era*. Oxford University Press.

12. ^ Ratliff 2002, 19.
13. ^ Word Myths: Debunking Linguistic Urban Legends, David Wilton, [ISBN 0-19-517284-1](#) (2004)
14. ^ H. L. Mencken, *The American Language*, Supplement II, Knopf, 1948, p. 709.
15. ^ 'McCarl has been heralded all along the line as a "busher," but now it develops that this dope is very much to the "jazz." Three days later, Gleeson writes: Everybody has come back to the old town full of the old "jazz" and [the San Francisco Seals] promise to knock the fans off their feet with their playing. What is the "jazz"? Why, it's a little of that "old life," the "gin-i-ker," the "pep," otherwise known as the *enthousiasalum* [sic]. A grain of "jazz" and you feel like going out and eating your way through Twin Peaks. [. . .] The team which speeded into town this morning comes pretty close to representing the pick of the army. Its members have trained on ragtime and "jazz" and manager Dell Howard says there's no stopping them'. E. T. "Scoop" Gleeson, March 3, 1913, *San Francisco Bulletin*.
16. ^ Decades later, in 1938, Gleeson recalls the origin of jazz: 'Similarly the very word "jazz" itself, came into general usage at the same time. We were all seated around the dinner table at Boyes [Springs, Sonoma County, the Seals spring training site,] and William ("Spike") Slattery, then sports editor of *The Call*, spoke about something being the "jazz," or the old "gin-iker fizz." "Spike" had picked up the expression in a crap game. Whenever one of the players rolled the dice he would shout, "Come on, the old jazz." For the next week we gave "jazz" a great play in all our stories. And when Hickman's orchestra swung into action for the evening's dances, it was natural to find it included as "the jazziest tune tooters in all the Valley of the Moon." in E. T. Gleeson, "I Remember the Birth of Jazz," *The Call-Bulletin*, 3 Sep. 1938, p. 3, col. I, reprinted in Cohen, "Jazz Revisited."
17. ^ [Cooke 1999](#), pp. 7–9
18. ^ [Cooke 1999](#), pp. 11–14
19. ^ [Cooke 1999](#), pp. 14–17, 27–28
20. ^ [a b Cooke 1999](#), p. 18
21. ^ [Cooke 1999](#), pp. 28, 47
22. ^ Catherine Schmidt-Jones (2006). "[Ragtime](#)". Connexions. <http://cnx.org/content/m10878/latest/>. Retrieved 2007-10-18.
23. ^ [Cooke 1999](#), pp. 28–29
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28. ^ [Cooke 1999](#), p. 78

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40. ^ Cooke 1999, p. 54
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53. ^ <http://www.scaruffi.com/history/jazz17a.html>
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Jazz can be classified into different genres as well, like as in classical music, as seen from the above article supra.

Jazz is an oxymoron in music at the best of times and makes the classification of music that much more difficult and it would not be uncommon to find jazz type pieces in a symphony concert.

Composers like Claude Bolling, Dave Brubeck, Pavel Haas, Hans Krásá, Victor Ullmann, George Gershwin, Ernst Krenek and others have very clear cut jazz rhythms and themes in their music which forms part of the symphony concert pieces.

Jazz has been composed and performed right throughout the world, for example, Duke Ellington, Louis Armstrong, Glenn Miller and Benny Goodman, in America, Hugh Masekela and the Soweto String Quartet in South Africa, and the Dutch Swing College Band in the Netherlands, who were a product of resistance in Nazi (German) occupation of the Netherlands during World War Two.

http://en.wikipedia.org/wiki/Jazz - cite_note-15

Jazz is sung, performed and is also danced to, and there are still concerts and radio programs broadcasting Jazz music.

Chapter 7: Jazz, Film and Opera.

Jazz has been and was originally established by American Negro Slaves as a form of musical entertainment, progressed from Rag Time (Scott Joplin) right through to the present form as it is in use today.

The first talking picture staring Al Jolson was the “the Jazz Singer” which tells the story a man who as a boy was forced by his father to become a cantor, whose father was himself a cantor, and runs away from home, because he wanted to become a public performer, and does extremely well for himself, eventually he goes back to his father's line of work, in the end of the film during the last moments of his father's life, the same may be said of the second version of the Jazz singer staring Dustin Hoffman but no last dying moments of his father. “The Jazz Singer” also relates to the Al Jolson's Story, for which a film was made thereof also.

The early films were silent pictures as recorded sound was not as yet developed in films. Subtitles were displayed to replace human voice, although the actors did dramatize the words displayed, and either a piano or a type of an organ known as the

Wurlitzer was performed during the showing of the film, playing anything from classical, light music of the time, rag time and jazz.

When films had sound added then composers were commissioned to compose music for their films, known as soundtracks, for the films that were being made. Some of these soundtracks form part of the pieces performed by symphony orchestras on an on going basis.

Franz Waxmann (Rebecca Vaughn Williams (Captain Scott), Rudolf Steiner, Nino Rota, Eric Wolfgang Korngold, Morricone, Jarre, and many others, for movies especially feature firms such as Dr ZivaZZhivagon Hur, Ten Commandments with Charleston, to name but a few.

Even operas, operettas, and musicals have been put onto film, and even some musicals have been especially written for films as opposed to stage production, such as The Wizard of Oz, The King and I, and the musicals such as Jerome Kern's Showboat, Rodgers and Hammerstein productions of The Sound of Music and South Pacific, Learner and Loewe in My Fair Lady, Brigadoon and Camelot, name but a few, then what about Grease and Saturday Night Fever staring John Travolta, Andrew Lloyd Webber in The Phantom of the Opera, Joseph and his Amazing Technicolor Dream Coat, Jesus Christ Super Star, and other musicals such as Oliver and Annie. Then what about Oklahoma, Chi tty Chi tty Bang Bang, Meet me in St. Louis, Kismet (based on the music of Borodin), Victor Victoria and others.

Now to the subject of opera, a group of men including the father of Galileo (Galilei) who was a singer and lutenist, met at the Medici house hold in Florence to discuss the notion of having a singing drama, since it was the Ancient Greeks, who discovered that drama goes further if it was sung.

The opera that was composed was Daphne by Jacopo Peri (1561 to 1633), but the score of Daphne was lost. Peri composed a second opera called Euridice with a text by (libretto) by Rinuccini and choruses by Caccini so as to honor the wedding of Maria de Medici and King Henry 6th of France, which is still performed today.

The greatest of operatic composers was according to Mann, W supra, was Claudio Monteverdi who composed the opera Le Orpheo, which is also performed today.

Opera is known in Latin as “the works”.

It must be noted that opera had it's beginnings in Florence and then subsequent performances were to be held in Venice.

It is interesting that Mann regards the daughter of the singer / composer Giulio Caccini, by the name of Francesca to be the first woman composer, which just goes to

show that different sources mention different things, and makes accuracy quite a difficult exercise indeed.

Opera is generally at the time was always sung in Italian until composers like Gluck and Mozart decided that it was time to compose operas in the vernacular such as in German for such operas as the Magic Flute, whilst in England, John Gay composed the Beggar's Opera which was sung in English and was the first musical ever to be composed in c. 1728, and it is according to Richard Fawkes, the History of the Musicals, Naxos, that the Beggar's Opera was the first ever musical to be composed.

Opera is generally divided into opera seria or opera buffo, but there can be a combination of the two, such as in the Little Cunning Vixen by Leos Janecheck, where a fox (vixen) gets up to mischief and is eventually shot by a drunken hunter.

Operettas and musicals also comes to mind, and these also includes spoken dialogue as well, not just singing,

There have also been different schools of opera, not to mention different styles of opera as well. Ranging from, baroque, classical, romantic, late romantic and modern 20th Century styles, however with Rugierro Leoncavallo and Giocommo Puccini and some others, the verismo (meaning truth) school of opera was formed. Examples of verismo operas are Caveliara Rusticana by Mascagne and Ill Pagliacci by Leoncavallo.

The musicals have themselves proved to more popular than what the operas have been running in hundreds of performances.

Chapter 8: Musical Composition.

■ Medieval Era

■ Renaissance Era

■ Renaissance/Baroque Era

■ Baroque Era

■ Baroque/Classical Era

■ Classical Era

■ Classical/Romantic Era

■ Romantic Era

■ Romantic/20th Century Era

■ 20th Century Era

There has been according to the Wikipedia article on the “History of Classical Music Traditions” 7th October 2009, there has been the following musical eras, namely,

- Prehistoric
- Ancient (before AD 500)
- Early (500 to 1760)
- Common Practice (1600 to 1900)
- Modern and Comtempory (1900 to present)

Composition is to be defined as the act by a person known as a composer, of writing down music originated by his or her own imagination.

A composer is the creative musical artist, who expresses himself through the medium of music, invented, constructed and written down by the composer.

The following infra are the time lines of music, which are set out infra, namely,

- Pope Gregory in about 597 AD instructed his musicians (mainly monks) to put down his plain songs onto script, which are known as Gregorian Chants, whilst at the same time, Pope Gregory sends St. Augustine to Enland to convert the English to the Christianity, namely to the Roman Catholic Church.
- Prior to Pope Gregory, music was sung and hummed, and passed orally throughout generations.
- From the Gregorian chant we migrate to the Plain Song and the Ambrosian Chant, the Dorian, Phrygian and Lydian Modes.
- The earliest pieces of classical music to be composed, as we know classical music should be, was O virga ac diadema, composed by an Abbess by the name of Hildegard of Bingen (1098 to 1179), Hildegard composed music for her nuns to sing, and if one was to listen to her music, one would notice how easy her music is to listen to compared with say the Gregorian Chant or the Ambrosian Chant.
- Hildegard of Bingen was also highly learned on scientific and theological matters, and founded her very own convent. It must be remembered that there was a time when women not to be seen or heard, or be seen and not heard, and it is fitting to note that although unfortunately the majority of composers are men, that it was a woman who composed the very first pieces of classical music. It must also be remembered for the sake of confusing the reader that both the Gregorian and Ambrosian Chants still form part of the classical music scene, still to this day, and even as a matter of interest some pop music say the Beetles music has been transcribed into Gregorian Chants and the same may be said of some comedy type music as well.
- We now move to the Gothic Age, with music such as Presul nostril temporis composed by Pérotin (Perotinus Magnus) (fl. C. 1180 to 1236).
- The Motet comes into play, such as Jen e puis, which was composed by an anonymous composer.
- We now visit the bands of musicians who perform music especially music in public, such as the trouveres in Northern France, the troubadours in Southern France and the minisingers in Germany, to name but a few, and no such musicians and singers were to be found in all parts of the world. Examples of such music would be A Virgen, que de Deus madre composed by Alfonso X, ‘El sabio’ (1221 to 1284), Saltarello No. 1 by an anonymous composer, and La Nesse de Nostre Dame (Gloria) by Guillaume de Machaut (1300 to 1377).

- The Madricals, for example Per seguir la speranca by Francesco Landini (1325 to 1397)
- Opera was for the first time composed by Jacopo Peri in 1597, called Dapné, but the score was lost, whereas the second opera Euridice also by Peri still exists to this day, however, the greatest operatic composer was Claudio Monteverdi, who composed the opera Le Orpheo, which is also in the repertory of today.
- The first Symphony was composed not by Franz Haydn but Giovanni Batista Sammartini (c. 1693 in Milan to c. 1750 in London), was the first person to write a symphony, although Haydn is regarded as the greatest of symphonic composers.
- Whilst the majority of operas were composed in Italian, composers like Wolfgang Amadeus Mozart, Henry Purcell and Christoph Willibald Gluck composed operas in the language of their own countries, so that opera could be made more accessible to mass audiences. And the first music the Beggar's Opera by John Gay (sung in English) (opera buffo) is another example.
- The first musical "The Beggar's Opera" composed by John Gay (1685 to 1732), which was composed, in 1728. Like Mozart's Magic Flute, it was composed for the masses, not just for the culturally elite.
- John Field is to be credited with composing of the first Nocturne.
- Jazz and Ragtime music started in the 19th Century and is still being composed today even.
- Ballet scores together choreographing was composed in France for the first time in the 16th Century, c. 1581) Ballet is generally dancing to music so as to create a type of a story. Hence French terminology is used.
- In the early 19th Century and onwards, saw the development of the operetta and also the pioneering work in music therapy by Hervé (Floremond Ronger), who worked at an asylum, who formed an orchestra and singers from the patients there, for which scientific papers were written in that regard. Music Therapy was developed as a university degree course in America in c. 1943.
- Arnold Schoenberg was responsible to atonalism by giving notes an equal weight in performance.
- Jazz music composed by and developed by free slaves in the late 19th Century, and Adolph Saxe invented the Saxophone a woodwind instrument and John

Philip Sousa developed the Sousaphone a large brass instrument for use in military bands.

- Musicals have taken off big time in the 20th Century and are as popular as ever.
- John Cage and Karl Heinz Stockhausen were originators of electronic music and of using other sounds.
- Country and western music, rock and roll and pop music is with us as well.
- And it is interesting to note that the music of the Beatles has been transcribed into baroque and classical modes.
- The list of music timelines and development goes on and on, and music is every changing.



FIG. 42.



FIG. 43.

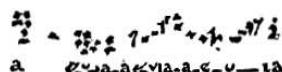


FIG. 44.



FIG. 45.

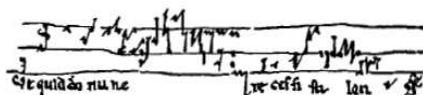


FIG. 46.

Specimens of Notation in Neumes:— FIG. 42.— 10-11th century; FIG. 43.— 11th century; FIG. 44.— 13th century; FIGS. 45-46.— 14th century. (From Spanish MSS.)

Figure 12: Early types of musical notation.



Figure 13: An Early Medieval Script

Composition of music has various styles and modes and the composer has at all times determined for who the composition is intended for.

Composers when composing need to be able to sight read the music that they compose, or say be able to read music as well.

There is also system of music terminology in Italian, as there is ballet terminology in French.



Figure 14: Example of a printed music sheet.



Middle C

Figure 15: Example of a musical note.



Figure 16: The score of a violin concerto



Figure 17: The Score of a symphony

The recorder believe it or not is in some instances and in some schools and kindergartens as the first port of entry into the musical world, for which children and adults can learn music. The recorder is known as the “blokfluit” in Afrikaans.



Figure 18: The recorder.

Composers also have to know harmony and counterpoint and know what they are composing about.

Composing music is not only just for the concert halls, but also for the films, documentaries and in military applications, such as in marching.

Music has numerous applications and is also a very good entertainment tool that helps to soothe and inspires the mind of man.

One can thank Franz Schubert and composers like him for bringing music making into the homes of ordinary people.



Figure 19: Franz Schubert.

Musical terminology is vital in writing down and composing music, as musicians have to know at what tempo, speed, and manner a piece of composition (work) needs to be and how it is to be performed.

Generally Italian terms are used in music, such as allegro, adagio, andante, largo, cadenza, celsta, presto, and to name many more, and the list goes on and on.

It is interesting that in England, America, Germany and Austria, musical terminology has been listed in the vernacular of those countries, by composers such as Anton Bruckner, Gustave Mahler, and other composers as well. It is also possible that even French composers have made use of French music terminology.

Attached as per verbatim a glossary of music terminology obtained from the internet as displayed infra, namely,

Basic Musical Terms

Accelerando Increase of tempo in music

Accompaniment Music that goes along with a more important part; often harmony or rhythmic patterns accompanying a melody.

Adagio Slow, leisurely

Allegretto Moderately fast, lively. Faster than Andante, slower than allegro

Allegro Lively, brisk, rapid

Andante Moderately slow, a walking speed

Chord Three or more tones combined and sounded simultaneously

Da Capo From the beginning. (D.C. al coda, D.C. al fine)

Diminuendo Gradually growing softer. Decrescendo.

Dissonance A simultaneous sounding of tones that produces a feeling of tension or unrest and a feeling that further resolution is needed.

Dolce Sweetly, softly
Espressione Expressively
Fine The end of a musical piece
Grave Heavy, slow, ponderous in movement. Pronounced "Grov Ay"
Harmony The sound resulting from the simultaneous sounding of two or more tones consonant with each other
Hemiola A rhythmic pulse of 2 against a rhythmic pulse of 3.
Interval The distance between two tones
Legato Smooth, flowing
Largo Large, broad, slow and stately
Legato Smooth and connected
Lento Slow
L'istesso tempo The same tempo. (The tempo remains as before, after a change was made)
Melody An arrangement of single tones in a meaningful sequence
Maestoso Majestic, dignified
Meno Less
Molto, molta Much
Ostinato A repeated melodic or rhythmic fragment
Piano Soft, softly
Pianissimo Very soft
Presto Fast, rapid
Phrase A small section of a composition comprising a musical thought.
Comparable to a sentence in language.
Ritardando Gradually growing slower
Romantic
Relating to the nineteenth-century musical period characterized by subjectivity on the part of the composer, emotionalism in music, longer musical forms, and richer harmonies.
Rubato From the Italian "robbed". Used to indicate a modification of the strict rhythmical flow.
Scale A graduated series of tones arranged in a specified order
Scherzo Joke, jest. A sprightly movement, light and humorous in nature
Sforzando Explosively (sfz)
Sostenuto Sustained
Spirito Spiritedly
Staccato Separate. Sounded in a short, detached manner
Syncopation The rhythmic result produced when a regularly accented beat is displaced onto an unaccented beat.
Tempo The rate of speed at which a musical composition is performed
Theme A short musical passage that states an idea. It often provides the basis for variations, development, etc.
Timbre The quality of a musical tone that distinguishes voices and instruments.

Tone 1. A musical sound 2. The quality of a musical sound

Tutti All, whole, everyone

Vivace Spirited, bright, rapid, equalling or exceeding allegro

Chapter 9: Ethnicity in Music.

There has been other groups of people who have composed music, such as negro slaves and those free in America, as there has been caucasion musicians and composers using Afro – American (Negro) themes in their music, and also impersonating Negros such as in Al Jolson in the film called the Jazz Singer.

There have been people from all over the world of all racial, religious and ethnic groups that have composed music, which makes it extremely difficult for a seasoned musicologist to identify the nationality of ethnicity related that particular piece of music.

Negroes (Afro Americans, blacks, Bantu or Africans), people of mixed races and euraisions, the Khoisan, the American Red Indian and the Australian Aborigine have particular style of music, as to Chinese and Japanese. What is interesting is that if the musicians from these groups were Western Trained and schooled, then the music will sound like that particular Western Country where the training was done.

Anton Rubinstein's music sounds from a Russian perspective to be German, and Russian by the Germans, Tchaikovsky's music is not considered to be Russian from the "Mighty Handful" a group of nationalist composers, represented and founded by Mily Alexeyevich Balakirev (1837 to 1910), The music of Anton Arensky, Alexander Glazanov, Peter Tchaikovsky, Anton Rubinstein, and Sergey Tanayev (and his uncle of 5 years older than him), all have believe it or not have Russian Themes to their music, and many of their pieces sound Russian as well, although not all of their music sounds Russian.

Portuguese composers such as Joao Domingos Boitempo (1775 to 1842) and Vianna de la Motte, do not even sound Portuguese either. Boitempo's music could easily be mistaken for that of Beethoven, and De la Motte (a pupil of Liszt, being part of the last group of pupils), whose music sounds Romantic to Late Romantic.

The music of different countries have had nationalistic and domestic sounds pertinent to that country or region, and a musicologist can easily identify the tunes of that particular area.

Then we come to the Jews who are regarded by some as a kith, a race and / or a religion, who have faced brutality at the hands of gentiles and have at times been forced to take baptism. Some Jews took baptism out of choice and also some did so to further their careers in the music, technical and business fields.

Hereunder is a list of Jewish Composers, which are as follows,

JEWISH COMPOSERS OF CLASSICAL, LITERGICAL AND RELATED MUSIC COMPILED BY C D GOLDBERG AS @ 31ST July 2009

MAIN COMPOSERS

ANTHEIL GEORGE	1900	1959	AMERICAN	TRANSATLANTIC & 6 SYMPHONIES	LYMAN, D - 1986 -
GREAT JEWS IN MUSIC					
ARLEN (ARLUK)	HAROLD (HYMAN)	1905	1986	AMERICAN	LIFE BEGINS AT 8:40
D - 1986 - GREAT JEWS IN MUSIC					LYMAN,
BENJAMIN	ARTHUR	1893	1960	AUSTRALIAN / BRITISH	THE DEVIL TAKE HER & PRIMA DONNA
BERG ALBAN	1885	1935	AUSTRIAN	WOZZEK	
BERNSTEIN LEONARD	1918	1990	AMERICAN	FANCY FREE (BALET) & TWO SYMPHONIES	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
BLITZSTEIN MARC	1905	1964	AMERICAN	TRIPLE SEC & CAIN & PIANO CONCERTO	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
BLOCH ERNEST	1880	1959	SWISS / AMERICAN	CONCERTO GROSSO (1925)	LYMAN, D - 1986 -
GREAT JEWS IN MUSIC					
COPLAND AARON	1900	1990	AMERICAN	THE SECCOND HURRICANE	LYMAN, D - 1986 -
GREAT JEWS IN MUSIC					
DIAMOND DAVID	1915	?	AMERICAN	TOM (BALLET) AND A VIOLIN SONATA	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
DORÁTI ANTAL	1906	1906	HUNGARIAN	SYMPHONY, CELLO & PIANO CONCERTOS	LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
FOSS LUKAS	1922	?	GERMAN / AMERICAN	SYMPHONY & PIANO CONCERTO	LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
GERSWIN GEORGE	1898	1937	AMERICAN	CUBAN OVERTURE & PIANO CONCERTO	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
GLASS PHILIP	1937	?	AMERICAN	EINSTEIN ON THE BEACH & AKHNATEN	LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
GOULD MORTON	1913	?	AMERICAN	FALL RIVER LEGEND & FIESTA (BALLETS)	LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
HAAS PAVEL	1899	1944	CZECH	SONATA FOR PIANO AND TRIO, SALATAN AND A SYMPHONY	
HOROWITZ (GOROVITZ)	VLADIMIR	1904	1989	UKRAINIAN / AMERICAN VALSE	
ECCENTRIC NAXOS HISTORICAL RECORDINGS					
KERN JEROME	1885	1945	AMERICAN	SALLY & SWEET ADELINE	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
KLEIN GIDEON	1899	1944	CZECH		
KLEMPERER OTTO	1885	1973	GERMAN	SIX SYMPHONIES, AN OPERA AND A WALTZ	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
KORNGOLD ERICH	1897	1957	BOHEMIAN	DIE TOTE STAD & VIOLIN CONCERTO	LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
KOUSSEVITSKY SERGE	1874	1951	RUSSIAN / AMERICAN	DOUBLE BASS CONCERTO	LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
KRASA HANS	1899	1944	CZECH	BRUNDIBAR & VERLOBUNG IM TRAUB	
LANDOWSKA WANDA	1879	1959	POLISH	LIBERATION FANFARE FOR BAND	LYMAN, D - 1986 -
GREAT JEWS IN MUSIC					
LOESSER FRANK	1910	1969	AMERICAN	GUYS & DOLLS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
LOEWE FRANK	1901	1988	GERMAN / AMERICAN	MY FAIR LADY & BRIGADOON	LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
MAHLER GUSTAV	1860	1911	BOHEMIAN	10 SYMPHONIES & LIEDERE	LYMAN, D - 1986 - GREAT JEWS IN MUSIC
MENDELSSOHN FELIX	1809	1847	GERMAN	5 SYMPHONIES & A MIDSUMMER NIGHTS DREAM	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
MEYERBEER GIACOMO	1791	1864	GERMAN / FRENCH	WIRTH UND GAST & LES	
HUGUENOTS	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
MILHAUD DARIUS	1892	1974	FRENCH	CHRISTOPHE COLOMB & 6 CHAMBER SYMPHONIES	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
MILSTEIN NATHAN	1904	1992	UKRAINIAN	NUMEROUS VIOLIN ARRANGEMENTS &	
TRANSCRIPTIONS AND SOME ORIGINAL WORKS INCLUDING PAGANINIANALYMAN, D - 1986 - GREAT JEWS IN MUSIC					
MOSCHELES IGNAZ	1794	1870	BOHEMIAN	SYMPHONY AND PIANO CONCERTOS	
MOZKOWSKI MORITZ	1854	1925	GERMAN / FRENCH	PIANO & VIOLIN CONC. & BALLADE	

OFFENBACH	JACQUES	1819	1880	GERMAN / FRENCH	LES CONTES D'HOFFMANN, CELLO &
PIANO PIECES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
PREVIN ANDRÉ LUDWIG	1929	?		GERMAN SYMPHONY, CELLO & PIANO CONCERTOS	LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
ROCHBERG	GEORGE	1918	?	AMERICAN	SYMPHONIES, VIOLIN & OBOE CONCERTOS
	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
RODGERS	RICHARD	1902	1979	AMERICAN	NURSERY BALLET & GHOST TOWN
BALET LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
RUBINSTEIN	ANTON	1829	1894	RUSSIAN	FIVE PIANO CONCERTOS, A VIOLIN CONCERTO
AND SIX SYMPHONIES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
SCHNABEL	ARTUR	1882	1951	BOHEMIAN / AUSTRIAN / GERMAN	THREE SYMPHONIES, FIVE
STRING QUARTETS AND PIANO PIECES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
SCHOENBERG	ARNOLD	1874	1951	AUSTRIAN	PIANO, VIOLIN & CELLO CONCERTOS LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
SCHULLER	GUNTHER	1925	?	AMERICAN	HORN & VIOLIN CONCERTOS
	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
SCHUMAN	WILLIAM	1910	1992	AMERICAN	SYMPHONIES AND A VIOLIN CONCERTO
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
SONDHEIM	STEPHEN	1930	?	AMERICAN	INCIDENTAL MUSIC SUCH AS AN INVITATION
TO A MARCH	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
STOKOWSKI	LEOPOLD	1882	1977	RUSSIAN?	SYMPHONIC TRANSCRIPTIONS &
TRADITIONAL SLAVIC CHRISTMAS MUSIC	NAXOS CD				
STYNE JULE	1905	1994		ENGLISH STAGE & FILM MUSIC	LYMAN, D - 1986 - GREAT JEWS IN
MUSIC					
TSABARY	ELDAD	1969		ISREALI / CANADIAN	
ULLMANN	VIKTOR	1898	1944	CZECH KAIZER VON ATLANTIS, STRING QUARTET &	
SLAWISCHE RHAPSODIE					
WALTER BRUNO	1876	1962		GERMAN / AMERICAN	SYMPHONIES AND CHAMBER WORKS LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
WEIL KURT	1900	1950		GERMAN / AMERICAN	BALLET AND SYMPHONIES LYMAN, D - 1986 -
GREAT JEWS IN MUSIC					
WEINBERGER	JAROMIR	1896	?	CZECH SCWANDA THE BAGPIPER & WALLENSTEIN	
WEINER LAZAR	1897	1982		UKRAINIAN / AMERICAN	FIGHT FOR FREEDOM, STRING QUARTETT AND
PIANO PIECES	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
WOLPE STEFAN	1902	1972		GERMAN / AMERICAN	SYMPHONY & OBOE SONATA LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
WYNER YEHUDI	1929	?		CANADIAN DE CAMERA FOR PIANO & ORCHESTRA	
THUMBNAIL SKETCHES (LESSOR KNOWN COMPOSERS)					
ABELIOVICH	LEV MOYSEVICH	1912	?	LITHUANIAN 3 SYMPHONIES AND SYMPHONIC	
PICTURES (1958)	ENCYCLOPEDIA JUDAICA, 1971, KETER PUBLISHING HOUSE LTD, JERUSALEM				
ACHRON ISIDORE	1892	1948		POLISH / AMERICAN TWO PIANO CONCERTOS & SUITE GROTESQUE	
FOR ORCHESTRA	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
ACHRON JOSEPH	1886	1943		POLISH / AMERICAN THREE VIOLIN CONCERTOS LYMAN, D - 1986 -	
GREAT JEWS IN MUSIC					
ADLER LARRY	1914	?	.AMERICAN / ENGLISH	GENEVIEVE & A HIGH WIND IN JAMAICA	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
AGUILAREMANUEL ABRAHAM	1824	1904		ENGLISH OPERAS, CANTATAS & SYMPHONIES LYMAN,	
D - 1986 - GREAT JEWS IN MUSIC					
ALKAN (MORHANGE)	CHARLES	1813	1888	FRENCH TWELVE STUDIES FOR PIANO	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
APPELBAUM LOUIS	1918	?	CANADIAN	THE STRATFORD FANFARES & CONCERTANTE	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
ARPA GIOVANNI LEONARDO DELL		C1525	1602	ITALIAN VOCAL WORKS LYMAN, D - 1986 -	
GREAT JEWS IN MUSIC					
AVSHALOMOV AARON	1894	1965		RUSSIAN THE SOLE OF THE CH'IN (BALLET) & THE GREAT WALL	
(OPERA)	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				
AVSHALOMOV JACOB	?	?	AMERICAN	COMPOSER & SON OF AARON AVSHALOMOV	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
BABIN VICTOR	1908	1972		RUSSIAN TWO CONCERTOS FOR TWO PIANOS & ORCHESTRA	LYMAN,
D - 1986 - GREAT JEWS IN MUSIC					
BACHMANN ALBERTO ABRAHAM		1875		.RUSSIAN/SWISS/FRENCH. THREE	
CONCERTOS, A SONATA AND TWO SUITS				SALESKI, GIDEL (1927) MUSICIANS OF A WANDERING RACE	
BARNETT JOHN	1802	1890		ENGLISH OPERA - THE MOUNTAIN SYLPH LYMAN, D - 1986 -	
GREAT JEWS IN MUSIC					
BARNETT JOHN FRANCIS	1837	1916		ENGLISH ORCHESTRAL WORKS & SALON PIECES	
LYMAN, D - 1986 - GREAT JEWS IN MUSIC					
BELY VICTOR	1904	1983	UKRAINIAN	SONGS AND CHORAL WORKS	LYMAN, D - 1986 -
GREAT JEWS IN MUSIC					
BENATSKY RALPH (RUDOLF)	1884	1957	CZECH	OPERETTA-THE WHITE HORSE INN, SONGS &	
FILM MUSIC	LYMAN, D - 1986 - GREAT JEWS IN MUSIC				

BENDIX MAX 1866
 BENEDICT JULIUS 1804 1885 GERMAN / ENGLISH OPERA-THE LILLY OF KILARNEY &
 TWO PIANO CONCERTOS LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 BERGER ARTHUR 1912 ? AMERICAN WOODWIND QUARTET & CHAMBER MUSIC LYMAN,
 D - 1986 - GREAT JEWS IN MUSIC
 BERGSON (SONNENBERG) MICHAEL (MICHAL) 1820 1898 POLISH OPERAS, SONGS AND A
 VARIETY OF INSTRUMENTAL WORKS LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 BERLIJN (WOLF) ANTON (ARON) 1817 1870 DUTCH A WIDE VARIETY OF SECULAR AND
 LITURGICAL MUSIC LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 BERLINSKI HERMAN 1910 ? GERMAN FLUTE SONATA LYMAN, D - 1986 - GREAT JEWS IN
 MUSIC
 BERNSTEIN ELMER 1910 ? AMERICAN FILM MUSIC LYMAN, D - 1986 - GREAT
 JEWS IN MUSIC
 BINDER ABRAHAM WOLFE 1895 1966 AMERICAN OPERA - A GOAT FROM CHELM LYMAN,
 D - 1986 - GREAT JEWS IN MUSIC
 BLANTER MATEV 1903 ? RUSSIAN SONGS INCLUDING "KATYUSHA" (1938) LYMAN,
 D - 1986 - GREAT JEWS IN MUSIC
 BLECH LEO 1871 1958 GERMAN OPERAS LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 BLOCH ANDRÉ 1873 1960 FRENCH SUITE PASTINIENNE FOR CELLO & ORCHESTRA (1948) LYMAN,
 D - 1986 - GREAT JEWS IN MUSIC
 BLUMENFELD FELIX 1863 1931 RUSSIAN PIANO VARIATIONS & PRELUDES LYMAN, D - 1986 -
 GREAT JEWS IN MUSIC
 BLUMENTHAL JACOB (ALSO KNOWN IN ENGLAND AS JACQUES) 1829 1908 GERMAN /
 ENGLISH SENTIMENTAL SONGS LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 BOCK JERRY (JERROLD) 1928 ? AMERICAN FIORELLO & THE ROTCHILDS LYMAN,
 D - 1986 - GREAT JEWS IN MUSIC
 BRAHAM (ABRAHAM) JOHN 1774 1856 ENGLISH SONGS INCLUDING THE DEATH OF "NELSON"
 JACOBS A, A NEW DICTIONARY OF MUSIC 1972 PENGUIN BOOKS & LYMAN, D - 1986 - GREAT JEWS IN
 MUSIC
 BRANT HENRY 1913 ? CANADIAN ANTIPHONY I, THE GRAND UNIVERSAL CIRCUS &
 VOYAGE FOUR LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 BRÜLL IGNAZ 1846 1907 BOHEMIAN/AUSTRIAN TWO PIANO CONCERTOS & OPERA DAS
 GOLDENE KREUZ LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 CASTELNUOVO - TEDESCO MARIO 1895 1968 ITALIAN / AMERICAN GUITAR & VIOLIN
 CONCERTOS LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 CERVETTO GIACOBBE BASEVIC 1682 1783 ITALIAN / ENGLISH CHAMBER PIECES
 INVOLVING THE CELLO LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 CERVETTO JAMES ? ? ENGLISH CELLIST AND COMPOSER LYMAN, D - 1986 - GREAT
 JEWS IN MUSIC
 CHAGRIN FRANCIS 1905 1972 RUMANIAN / ENGLISH TWO SYMPHONIES AND THEATER
 AND FILM SCORES LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 CHAJES JULIUS 1910 1985 RUSSIAN (GERMAN) / AMERICAN VARIETY OF INCIDENTAL PIECES
 AND VOCAL WORKS LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 CHASINS ABRAM 1903 1987 AMERICAN TWO PIANO CONCERTOS AND PARADE FOR ORCHESTRA
 LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 COHN AL(VIN) 1925 1988 AMERICAN WROTE MATERIAL FOR TV VARIETY SHOWS AND
 ORCHESTRATED BROADWAY MUSICALS LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 COLEMAN (KAUFMAN) CY (SEYMOUR) 1929 * AMERICAN SONGS SUCH AS
 WITCHCRAFT, FILM SCORES AND BACKGROUND SCORES SUCH AS FATHER GOOSE LYMAN, D - 1986 - GREAT
 JEWS IN MUSIC
 COSTA MICHAEL ANDREW AGNUS 1808 1884 ITALIAN / ENGLISH ORATORIOS: NAAMAN &
 ELI, SYMPHONIES & OPERAS .SCHOLES, P A - 1955 - THE OXFORD COMPANION TO MUSIC.
 COWEN FREDERIC(K) HYMEN 1852 1935 ENGLISH ORCHESTRAL PIECES SUCH AS THE
 BUTTERFLY'S BALL (1901) & IN THE OLDEN TIME (1883) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 DAMROSCH WALTER JOHANNES 1862 1950 GERMAN / AMERICAN THREE OPERAS,
 FOR EXAMPLE: THE SCARLET LETTER & AND A VIOLIN SONATA LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 DAMROSCH FRANK HEINO 1859 1957 GERMAN / AMERICAN SALESKI, GIDEL
 (1927) MUSICIANS OF A WANDERING RACE
 DAMROSCH LEOPOLD 1832 1885 GERMAN / AMERICAN SALESKI, GIDEL
 (1927) MUSICIANS OF A WANDERING RACE
 DAVID FERDINAND 1810 1873 GERMAN FIVE VIOLIN CONCERTOS JACOBS A, A NEW
 DICTIONARY OF MUSIC, 1970 PENGUIN REFERENCE BOOKS & LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 DAVID SAMUEL 1836 1895 FRENCH OPERAS, SYMPHONES & VOCAL PIECES INCLUDING SYNAGOGAL
 WORKS LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 DAVIDOV (DAVIDOFF) KARK 1838 1889 RUSSIAN CELLO MUSIC WITH ORCHESTRA NAXOS
 LABEL LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 DESSAU PAUL 1894 1979 GERMAN OPERA: EINSTEIN (1973), INCIDENTAL MUSIC AND FILM SCORES
 LYMAN, D - 1986 - GREAT JEWS IN MUSIC

DRESDEN SEM 1881 1957 DUTCH CHORUS TRAGICUS (1927), SOLO CONCERTOS AND DANSFLITSEN FOR ORCHESTRA (1951). ALSO CHORUS SYMPHONICUS (1955) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 DUKAS PAUL 1865 1935 FRENCH THE SORCERER'S APPRENTICE (1897) AND PIANO SONATA (1901), ALSO SYMPHONY IN C MAJOR (1896) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 EDWARDS SHERMAN 1919 1981 AMERICAN BROKEN-HEARTED MELODY WITH LYRICS BY HAL DAVID (1959) & BROADWAY MUSICAL 1776 (1969) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 EDWARDS (SIMON) GUS (GUSTAVE EDWARD) 1879 1945 GERMAN / AMERICAN SCHOOL DAYS WITH LYRICS BY WILL D. COBB (1907) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 EISLER HANS 1898 1962 GERMAN TWO PIANO SONATAS, RHAPSODY FOR SOPRANO AND ORCHESTRA (1949) AND FILM MUSIC. ALSO THE EAST GERMAN NATIONAL ANTHEM LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 ELLIS VIVIAN 1903 UNCERTAIN ENGLISH MR. CINDERS (1928) & BLESS THE BRIDE (1947) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 ENGEL JOEL (ORIGINALLY YULY OR JULES) 1868 1927 UKRAINIAN INCIDENTAL MUSIC TO THE PLAY "THE DYBBUK" (1922) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 ERLANGER CAMILLE 1863 1919 FRENCH OPERA: LE JUIF POLONAIS (1900) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 FALL LEO(POLD) 1873 1925 CZECH COMPOSED OPERETTAS SUCH AS: THE DOLLAR PRINCES (1907), THE ROSE FROM STAMBOUL (1916) & MADAME POMPADOUR (1922) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 FEITELBERG GRZEGORZ (OR GREGOR) 1879 1953 RUSSIAN / POLISH ORCHESTRAL WORKS, CHAMBER MUSIC AND SONGS LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 FEITELBERG JERZY 1903 1951 POLISH / AMERICAN CONCERTOS, CHAMBER PIECES ESPECIALLY FIVE STRING QUARTETS (1926 - 45) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 FELDMAN MORTON 1926 UNCERTAIN AMERICAN PROJECTIONS I-V FOR INSTRUMENTAL ENSEMBLES LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 FRANKEL BENJAMIN 1906 1973 ENGLISH ONE HUNDRED FILM SCORES INCLUDING THE SEVENTH VAIL (1945) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 FREED ISIDORE 1900 1960 RUSSIAN / AMERICAN OPERAS, SYMPHONIES AND THE ORATORIO: PROPHECY OF MICAH (1957) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 FRIEDMANN ARON 1855 1936 LITHUANIAN VARIETY OF VOCAL PIECES LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 FROMM HERBERT 1905 GERMAN THE SONG OF MIRIAM (1945) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GéDALGE ANDRÉ 1856 1926 FRENCH A VARIETY OF WORKS FEATURING BRILLIANT COUNTERPOINT LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GERNSHHEIM FRIEDRICH 1839 1916 GERMAN STRING QUARTETS AND 4 SYMPHONIES LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GLIÈRE REINHOLD MORITZEVICH 1875 RUSSIAN BALLET AND SYMPHONIES LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GNESSIN (GNIESSIN) MIKHAIL (MICHAEL) 1883 1957 RUSSIAN OPERA ABRAHAM'S YOUTH (1923) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GODOWSKY LEOPOLD 1870 1938 LITHUANIAN ALT WIEN (1920) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GOLD ERNEST 1921 1938 AUSTRIAN JUDGEMENT AT NUREMBERG (1961) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GOLDFADEN ABRAHAM 1840 1908 UKRAINIAN ADAPTED MUSIC FOR HIS PLAYS SUCH AS THE WITCH (1879) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GOLDMAN EDWIN FRANKO 1910 1980 AMERICAN ONE HUNDRED MARCHES LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GOLDMAN RICHARD FRANKO 1910 1980 AMERICAN COMPOSED BAND AND OTHER INSTRUMENTAL MUSIC LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GOLDMARK KARL 1830 1915 HUNGARIAN RUSTIC WEDDING SYMPHONY AND A VIOLIN CONCERTO LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GOLDMARK RUBIN 1872 1936 AMERICAN NEGRO RHAPSODY FOR ORCHESTRA (1923) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GORE LESLEY 1946 AMERICAN IT'S MY PARTY (1963) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GRUENBERG LOUIS 1884 1964 RUSSIAN VIOLIN CONCERTO LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 GUTHRI ARLO 1947 AMERICAN ALICE'S RESTURANT (1967) LYMAN, D - 1986 - GREAT JEWS IN MUSIC
 HAHN REYNALDO 1875 1947 VENEZUELAN CIBOULETTE (1923) LYMAN, D - 1986 - GREAT JEWS IN MUSIC

HALÉVY (LéVY)	JACQUES FROMENTAL	1799	1862	FRENCH LA JUIVE LYMAN, D - 1986 - GREAT JEWS IN MUSIC
HAMBOURG	MARK 1879	1960		RUSSIAN VARIATIONS ON A THEME OF PAGANINI LYMAN,
D - 1986 - GREAT JEWS IN MUSIC				
HAMILSCH	MARVIN 1944			AMERICAN THE WAY WE WERE (1973) LYMAN, D - 1986 -
GREAT JEWS IN MUSIC				
HAUBENSTOCK-RAMATI	ROMAN 1919		POLISH PETITE MUSIQUE DE NUIT LYMAN, D - 1986 -	
GREAT JEWS IN MUSIC				
HELFMAN MAX	1901 1963		POLISH LITURGICAL MUSIC LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
HELLER STEPHEN (JACOB)	1813 1888		HUNGARIAN PIANO STUDIES LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
HEMSI ALBERTO (FULL NAME, ALBERTO HEMSI CHICUREL)		1896 1975		TURKISH ORCHESTRAL, CHAMBER AND VOCAL PIECES LYMAN, D - 1986 - GREAT JEWS IN MUSIC
HERRMANN BERNARD		1911 1975	AMERICAN CANTATA MOBY DICK (1938) LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
HERZ HENRI (HEINRICH)	1803 1888		AUSTRIAN SALON PIECES AND PIANO CONCERTOS LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
HILLER FERDINAND	1811 1885		GERMAN DIE ZERSTÖRUNG JERUSALEMS (1840) & BUNTE REIHE OP. 30 LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
HOLLAENDER FRIEDRICH	1896 1976		.ENGLISH / GERMAN. DER BLAUE ENGEL (1930) LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
HOLLAENDER GUSTAV	1855 1915		GERMAN .VIOLIN CONCERTO. LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
HOLLAENDER (SOMETIMES USED THE PSEUDONYM ARRICHA DEL TOLVENO)			VICTOR 1866 1940	
GERMAN THE BEY OF MOROCCO (1894)			LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
IAN (FINK) JANIS 1951 *			AMERICAN BETWEEN THE LINES (1975) & SOCIETY'S CHILD (1967) LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
IDELOSOHN ABRAHAM ZVI	1882 1938		LATVIAN COMPOSED MUCH CANTORIAL & SYNAGOGAL MUSIC LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
KREIN JULIAN 1913 *			RUSSIAN SYMPHONIC PRELUDE DESTRUCTION (1929) & SPRING SYMPHONY (1938) LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
LADERMAN EZRA 1924			AMERICAN CONCERTO FOR FLUTE, BASSOON AND ORCHESTRA LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
LEIVICK H ? ?			CONCENTRATION CAMP SURVIVOR ICH BIN A YIDISHER DP WORD GILBERT, SHIRLI: MUSIC AND THE HOLOCAST, LECTURE GIVEN ON 15 AUG 2005 IN CAPE TOWN	
LANE BURTON 1912			AMERICAN STAGE & FILM MUSIC LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
Kirchner Emanuel 1857 ?			German Collection of Synagogue Songs Albert Montefiore Hyamson in Valentine's Jewish Encyclopedia (1938)	
Kreisler Fritz 1875 1962			AUSTRIAN Violin pieces, quartet and operettas. Wrote "The Story of a Violinist" (1918) Valentine's Jewish Encyclopedia (1938) & Jacobs, A, A New Dictionary of Music, 1967 Penguin	
KUSHNER vide LANE, BURTON			MORRIS HYMAN vide @ LANE. BURTON	
Leibowitz Rene 1913 ?			FRENCH Chamber Symphony Jacobs, A, A New Dictionary of Music, 1967, Penguin	
Lewandowsky LOUIS 1821		1894	German Synagogul Music Hyamson, A M et Silberman, A M, Valentine's Jewish Enclycopedia (1938)	
Ligeti Gyorgy 1923 ?			HUNGARIAN Apperations for orchastra Jacobs, A, A New Dictionary of Music, 1967, Penguin	
Lyon (Leoni) Meyer ?		C 1800	ENGLISH Theatre & Synagogul Music Hyamson, A M et Silberman, A M, Valentine's Jewish Enclycopedia (1938)	
MENDELSSOHN Fanny Cacille (Celile) 1805		1847	German Piano Pieces, Part-songs and a Piano trio Jacobs, A, A New Dictionary of Music, 1967, Penguin	
Nathan Isaac 1790 1864			ENGLISH STAGE WORKS AND SONGS Jacobs, A, A New Dictionary of Music, 1967, Penguin	
Napravnik Eduard 1839 1916			BOHEMIAN /Czech Operas and Symphonies Jacobs, A, A New Dictionary of Music, 1967, Penguin	
Orenstein Leo 1895 ?			Russion Piano concertos, theatre music, etc Jacobs, A, A New Dictionary of Music, 1967, Penguin	
Phillips Montague (Fawcett) 1885		1969	ENGLISH operetta "The Rebel Maid", songs, etc Jacobs, A, A New Dictionary of Music, 1967, Penguin	
Reizentein Franz 1911 1968			german cantatas, radio opera "Anna Kraus", cello concerto Jacobs, A, A New Dictionary of Music, 1967, Penguin	
ROLAND - MANUEL ALEXIS 1891		1966	FRENCH BALLET AND CHAMBER MUSIC LYMAN, D - 1986 - GREAT JEWS IN MUSIC	
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 Rosenberg Hilding (Constantin) 1892 ? Swedish Oritorio "Joseph and His Bretheren JACOBS A, A NEW
 DICTIONARY OF MUSIC, 1970 PENGUIN REFERENCE BOOKS & LYMAN, D - 1986 - GREAT JEWS IN MUSIC
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Franz Reizenstein

Ede Reményi

Harry Revel

Leo Robin

Mary Rodgers

Landon Ronald

Ann Ronell

Billy Rose

David Rose

· Sergei Slonimsky

· Faith Soloway

· Samuel and Bella Spewack

· Nissan Spivak

· Robert Starer

· Herman Stein

· Billy Steinberg

· Max Steiner

· Al Stillman

· Morris Stoloff

· Robert Strassburg

· Oscar Straus (composer)

· Charles Strouse

· Jule Styne

· Salomon Sulzer

· Jo Swerling

· George Szell

· Wladyslaw Szpilman

T

· Josef Tal

· David Tamkin

· Alexandre Tansman

· Carl Tausig

· Irving Taylor (songwriter)

· Sid Tepper

· Sammy Timberg

· Russ Titelman

· Charles Tobias

- Melissa Manchester
- Johnny Mandel
- Barry Manilow
- David Mann (songwriter)
- Dick Manning
- Gerald Marks
- Johnny Marks
- Eric Maschwitz
- Danny Maseng
- Michael Masser
- Maurice Abrahams
- Samuel Maykapar
- Abel Meeropol
- Fanny Mendelssohn
- Felix Mendelssohn
- Bob Merrill
- Joseph Meyer (songwriter)
- Giacomo Meyerbeer
- Darius Milhaud
- Mitch Leigh
- Franz Mittler
- Allan Moon
- Alexander Mordukhovich
- Matt Moriginsky
- Ignaz Moscheles
- Moritz Moszkowski

N

- Isaac Nathan
- Leonard Rosenman
- Manuel Rosenthal
- Salamone Rossi
- Emmy Rossum
- Bob Rothberg
- Márk Rózsavölgyi
- Anton Rubinstein
- Nikolai Rubinstein
- Henry Russell (musician)

S

- Curt Sachs
- Carole Bayer Sager
- Charles Kensington Salaman
- Hans J. Salter
- Lazare Saminsky
- Robert Saxton
- Leon Schidlowsky
- Lalo Schifrin
- Joseph Schillinger
- Artur Schnabel
- Arnold Schoenberg
- Claude-Michel Schönberg
- Franz Schreker
- Erwin Schulhoff
- Jean Schwartz
- Sholom Secunda
- Jack Segal
- Mátyás Seiber

- Ernst Toch
- Süßkind von Trimberg
- Jonathan Tunick
- Bertram Turetzky
- Roy Turk

U

- Viktor Ullmann

V

- Albert Von Tilzer

W

- Bruno Walter

- Diane Warren
- Paul Francis Webster
- Kurt Weill
- Mieczyslaw Weinberg
- Jaromír Weinberger
- László Weiner
- Leo Weiner
- Hugo Weisgall
- George David Weiss
- Egon Wellesz
- Robert Wells (songwriter)
- Henryk Wieniawski
- Konstanty Wileński

Samuel Naumbourg

Anthony Newley

Alfred Newman

Emil Newman

· Marc Shaiman

· Vladimir Shainsky

· Harold Shapero

· Sherman Brothers

· Richard M. Sherman

· Robert B. Sherman

· Nathaniel Shilkret

· David Shire

· Arthur Willner

· Amy Winehouse

· Felix Wolfes

· Stefan Wolpe

· Allie Wrubel

· George Wyle

W Z Z cont.

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Y

Yehudi Wyner ·

·

Maurice Zbriger

Alexander von Zemlinsky

Efrem Zimbalist

· David Zippel

· Herbert Zipper

·

Peter Yarrow

Jack Yellen

Efrem Zimbalist

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<http://en.wikipedia.org/wiki/File:Ezimbalist.jpg>
Efrem Zimbalist, photographed by Carl Van Vechten, 1933

Efrem Zimbalist, Sr. (9 April 1890[1] -February 22, 1985) was one of the world's most prominent concert violinists, as well as a composer, teacher, conductor and a long-time director of the Curtis Institute of Music.

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- 1 Biography
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[edit] Biography

[edit] Early life

Zimbalist was born in the southwestern Russian city of Rostov on Don (Rostov-na-Donu), Russia, the son of Jewish parents Maria (née Litvinoff) and Aron Zimbalist, who was a conductor.[1] By the age of nine, Efrem Zimbalist was first violin in his father's orchestra. At age 12 he entered the Saint Petersburg Conservatory and studied under Leopold Auer. He graduated from the St. Petersburg Conservatory in 1907 after winning a gold medal and the Rubenstein Prize, and by age 21 was considered one of the world's greatest violinists.[2]

[edit] Career

After graduation he debuted in Berlin (playing the Brahms concerto) and London in 1907 and in the U.S. in 1911, with the Boston Symphony Orchestra. He then settled in the U.S. He did much to popularize the performance of early music. In 1917, he was elected as an honorary member of Phi Mu Alpha Sinfonia, the national fraternity for men in music, by the fraternity's Alpha Chapter at the New England Conservatory of Music in Boston. In 1928, Zimbalist began teaching at the Curtis Institute of Music in Philadelphia. He was director of the school from 1941 to 1968. His pupils included such distinguished musicians as Aaron Rosand,[3] Oscar Shumsky, Felix Slatkin, Shmuel Ashkenasi, and Hidetaro Suzuki.

He retired as a violinist in 1949, but returned in 1952 to give the first performance of the Violin Concerto by Gian Carlo Menotti, which is dedicated to him. He retired again in 1955. He served as a juror of the International Tchaikovsky Competition in 1962 and 1966.

http://en.wikipedia.org/wiki/File:Efrem_Zimbalist_%26_Alma_Gluck.jpg

Efrem Zimbalist and Alma Gluck

His own compositions include a violin concerto, the American Rhapsody, a tone poem called Daphnis and Chloe, a Fantasy on themes from The Golden Cockerel by Rimsky-Korsakov and a piece called Sarasateana, for violin and piano. He also wrote an opera Landara, which premiered in Philadelphia in 1956.[4]

[edit] Personal life

He married the famous American soprano Alma Gluck and they toured together for a time. Alma Gluck died in 1938. In 1943, a widower for 5 years, he married the school's founder, Mary Louise Curtis Bok, daughter of publisher, Cyrus Curtis, and 14 years his senior.

He died in 1985, at the age of 94. His and Alma's son, Efrem Zimbalist Jr., and their granddaughter, Stephanie Zimbalist, both became popular actors.[5]

[edit] Further reading

- Efrem Zimbalist: A Life. -by Roy Malan. Pompton Plains, NJ: Amadeus Press, 2004 ISBN 1-57467-091-3
- Great Masters of the Violin -Boris Schwarz, New York: Simon and Schuster, 1983

[edit] References

1. ^ ab Malan, Roy (2004). Efrem Zimbalist: A Life. Amadeus Press. pp. 1. ISBN 1574670913.
2. ^ Efrem Zimbalist: A Life. -by Roy Malan. Pompton Plains, NJ: Amadeus Press, 2004 ISBN 1-57467-091-3
3. ^ <http://aaronrosand.com/biography.html>
4. ^ Opera Glass
5. ^ Great Masters of the Violin -Boris Schwarz, New York: Simon and Schuster, 1983

Alexander von Zemlinsky

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Alexander Zemlinsky or Alexander von Zemlinsky (October 14, 1871 – March 15, 1942) was an Austrian composer, conductor, and teacher.

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[edit] Early life

Zemlinsky was born in Vienna to a highly multicultural family. Zemlinsky's grandfather, Anton Semlinski, immigrated from Žilina, Hungary (now in Slovakia) to Austria and married an Austrian woman.^[1] Both were from staunchly Roman Catholic families, and Alexander's father, Adolf, was reared as a Catholic. Alexander's mother was born in Sarajevo to a Sephardic Jewish father and a Bosnian Muslim mother. Alexander's entire family converted to the religion of his grandfather, Judaism, and Zemlinsky was born and raised Jewish. His father added an aristocratic "von" to his name, though neither he nor his forebears were ennobled. He also began spelling his surname with a "Z."^[2]

Alexander studied the piano from a young age. He played the organ in his synagogue on holidays, and was admitted to the Vienna Conservatory in 1884. He studied piano with Anton Door, winning the school's piano prize in 1890. He continued his studies until 1892, studying theory with Robert Fuchs and composition with Johann Nepomuk Fuchs and Anton Bruckner.^[3] At this time he began writing music.

Zemlinsky had a valuable supporter in Johannes Brahms. In 1893, On the invitation of Zemlinsky's teacher Johann Nepomuk Fuchs, Brahms attended a performance of Zemlinsky's Symphony in D minor. Soon after that, Brahms attended a performance of one of Zemlinsky's quartets by the Hellmesberger Quartet. Brahms, impressed with Zemlinsky's music, recommended the younger composer's Clarinet Trio (1896) to the Simrock company for publication.^[4]

Zemlinsky also met Arnold Schoenberg when the latter joined Polyhymnia, an orchestra in which he played cello and helped found in 1895. The two became close friends — and later mutual admirers and brothers in law when Schoenberg married his sister Mathilde. Zemlinsky gave Schoenberg lessons in counterpoint, thus becoming the only formal music teacher Schoenberg would have.

In 1897 Zemlinsky's Symphony No. 2 (chronologically the third he had written, and sometimes numbered as such) was a success when premiered in Vienna. His reputation as a composer was further helped when Gustav Mahler conducted the premiere of his opera *Es war einmal...* (Once Upon a Time) at the Hofoper in 1900. In 1899 Zemlinsky secured the post of Kapellmeister at Vienna's Carltheater.

[edit] Middle years

In 1900, Zemlinsky met and fell in love with Alma Schindler, one of his composition students. She reciprocated his feelings initially; however, Alma felt a great deal of pressure from close friends and family to end the relationship. They were primarily concerned with Zemlinsky's lack of an international reputation and by an unappealing physical appearance. She broke off the relationship with Zemlinsky and subsequently married composer Gustav Mahler in 1902. Zemlinsky married Ida Guttmann in 1907, but the marriage was an unhappy one. Following Ida's death in 1929, Zemlinsky married Luise Sachsel in 1930, a woman twenty-nine years his junior, and to whom he had given singing lessons since 1914. This was a much happier relationship, lasting until Zemlinsky's death.

[edit] Last years

In 1906 Zemlinsky was appointed first Kapellmeister of the new Vienna Volksoper. And from 1907-1908 at the Hofoper in Vienna. From 1911 to 1927, he was conductor at Deutsches Landestheater in Prague, premiering Schoenberg's *Erwartung* in 1924. Zemlinsky then moved to Berlin, where he taught and worked under Otto Klemperer as a conductor at the Kroll Opera. With the rise of the Nazi Party, he fled to Vienna in 1933, where he held no official post, instead concentrating on composing and making the occasional appearance as guest conductor. In 1938 he moved to the United States and settled in New York City. While fellow émigré Schoenberg was celebrated and feted in the Los Angeles of the 1930s and 40s – teaching at UCLA and USC and gaining a new generation of acolytes – Zemlinsky was neglected and virtually unknown in his adopted country. He fell ill, suffering a series of strokes, and ceased composing. Zemlinsky died in Larchmont, New York of pneumonia.

[edit] Music

Zemlinsky's best-known work is the Lyric Symphony (1923), a seven-movement piece for soprano, baritone and orchestra, set to poems by the Bengali poet Rabindranath Tagore (in German translation), which Zemlinsky compared in a letter to his publisher to

Mahler's *Das Lied von der Erde* (though the first part of Schoenberg's *Gurrelieder* is also a clear influence). The work in turn influenced Alban Berg's *Lyric Suite*, which quotes from it and is dedicated to Zemlinsky.

Other orchestral works include the large-scale symphonic poem *Die Seejungfrau* (*The Mermaid*). This work, premiered in 1905 in the same concert as Schoenberg's *Pelleas und Melisande*, was considered 'lost' until 1984, since when it has become one of Zemlinsky's most frequently performed scores. A three-movement Sinfonietta written in 1934, admired by Schoenberg and Berg, is written in a style comparable to contemporary works by Paul Hindemith and Kurt Weill.

Other works include eight operas (including *Eine Florentinische Tragödie* (1915–16) and the semi-autobiographical *Der Zwerg* (*The Dwarf*, 1919–21), both after Oscar Wilde); chamber music (including four string quartets) and the ballet *Der Triumph der Zeit* (1901). He also composed three psalm settings for chorus and orchestra and numerous song cycles, both with piano and with orchestra, of which the *Sechs Gesänge* op. 13 to texts by Maurice Maeterlinck is the best-known.

While the influence of Brahms is evoked in Zemlinsky's early works (prompting encouragement from Brahms himself), an original voice is present from the first works on, handling dissonances in a much freer manner than Brahms. Later works adopt the kind of extended harmonies that Wagner had introduced whilst also drawing influence from Mahler. In contrast to his friend Schoenberg, he never wrote atonal music, and never used the twelve-tone technique. However, late works such as the *Symphonische Gesänge*, *Sinfonietta* and third and fourth string quartets move away from post-Romanticism towards a leaner, harder-edged idiom that incorporates elements of Neue Sachlichkeit, Neo-Classicism and even jazz.

As a conductor, Zemlinsky was admired by, among others, Kurt Weill and Stravinsky, not only for his notable interpretations of Mozart, but also for his advocacy of Mahler, Schoenberg and much other contemporary music. As a teacher, his pupils included Erich Wolfgang Korngold, Hans Krasa and Karl Weigl.

Zemlinsky's music has slowly been rediscovered due to a series of performances and recordings (primarily by EMI) since the 1990s.

[edit] Selected works

[edit] Operas

Opus Title Genre Subdivisions
Sarema 3 parts
Es war einmal prologue
... and 3 acts
Der
Traumgörge
Nachspiel
2 acts and a
postlude
Kleider machen musikalische prologue
Leute Komödie and 3 acts
Eine
16 florentinische 1 act
Tragödie
17 Der Zwerg 1 act
21 Der Kreidekreis 3 acts
26
Der König
Kandaules
3 acts
[edit] Other stage works

Libretto

the composer, Adolf von
Zemlinsky and Arnold
Schoenberg

Maximilian Singer after

Holger Drachmann

Leo Feld

Leo Feld, after Gottfried
Keller

Oscar Wilde's A
Florentine Tragedy,
translated by Max
Meyerfeld

Georg C. Klaren based on
Oscar Wilde's The
Birthday of the Infanta

the composer after

Klabund

the composer after André
Gide's Le roi Candaule in
the German translation by

Franz Blei

Composition

1893–95
1897–99, rev. 1912
1904–06
1907–1909, revised in
1910 and 1922

1915–16

1919–21

1930–31

1935–36, orchestration
completed by Antony
Beaumont (1992–96)

Première
date

10 October
1897

22 January

1900
11 October
1980

2
December
1910

30 January
1917

28 May
1922

14 October
1933

6 October
1996

Place,
theatre

Munich,
Hofoper

Vienna,

Hofoper
Nuremberg,
Opernhaus

Vienna,

Volksoper

Stuttgart,
Hoftheater

Cologne,
Neues
Theater

Zurich,
Stadttheater

Hamburg,
State Opera

· Ein Lichtstrahl (A Ray of Light). Mime drama for piano (scenario by Oskar Geller, 1901, rev. 1902)

- Ein Tanzpoem. A Dance Poem in one act for orchestra (Hugo von Hofmannsthal (1901–04, final version of the ballet *Der Triumph der Zeit*)
- Incidental music for Shakespeare's *Cymbeline* for tenor, reciters and orchestra (1913–15)
 - [edit] Choral works
- Frühlingsglaube for mixed chorus and string orchestra (T: Ludwig Uhland) (1896)
- Geheimnis for mixed chorus and string orchestra (1896)
- Minnelied (T: Heinrich Heine) for men's choir and chamber ensemble (c.1895)
- Hochzeitgesang (T: Jewish liturgy) for tenor solo, chorus, and organ (1896)
- Aurikelchen (T: Richard Dehmel) for women's choir (c.1920)
- Frühlingsbegäbnis (Text: Paul Heyse) cantata for soprano, baritone, mixed chorus and orchestra (1896/97, rev. c.1903)
 1. Horch! vom Hügel, welch' sanfter Klang
 2. Schöner Jüngling
 3. Wie lieblich er ruht
 - 4.
 5. Stumm in Wehmut schaut der Mong herab'
 6. Und ein Specht klopft an den Föhrenstamm
 7. Als so weihevoll der Alte sprach
 7. Horch! vom Hügel welch' ein wilder Klang?
- Psalm 83 for soloists, mixed chorus, and orchestra (1900)
- Psalm 23 for chorus and orchestra op. 14 (1910, first performance, Vienna 1910)
- Psalm 13 for chorus and orchestra op. 24 (1935)
 - [edit] Voice(s) and orchestra
- Waldgespräch (T: Joseph von Eichendorff) for soprano, two horns, harp and strings (1896)
- Maiblumen blühen überall (T: Richard Dehmel) for soprano and string sextet (c.1898)
- Sechs Gesänge after poems by Maurice Maeterlinck op. 13 (1913, orchestrated 1913/21))

- Lyric Symphony for soprano, baritone and orchestra op. 18 (after poems by Rabindranath Tagore) (1922–23)
- Symphonische Gesänge for baritone or alto and orchestra op. 20. (T: from Afrika singt. Eine Auslese neuer afroamerikanischer Lyrik, 1929)
- [edit] Songs for voice and piano
- Lieder op. 2 (1895–96)
- Gesänge op. 5 (1896–97)
- Walzer-Gesänge nach toskanischen Liedern von Ferdinand Gregorovius op. 6 (1898)
- Irmelin Rose und andere Gesänge op. 7 (1898/99)
- Turmwächterlied und andere Gesänge op. 8 (1898/99)
- Ehetanzlied und andere Gesänge op. 10 (1899–1901)
- Sechs Gesänge after poems by Maurice Maeterlinck op. 13 (1913)
- Sechs Lieder op. 22 (1934; first performance, Prague 1934)
- Zwölf Lieder op. 27 (1937)
- Three Songs (T: Irma Stein-Firner) (1939)
- [edit] Orchestral works
- Symphony in E minor (1891, two surviving movements only)
- Symphony No. 1 in D minor (1892–93)
- Symphony No. 2 in B-flat major (1897)
- Drei Ballettstücke. Suite from Der Triumph der Zeit (1902)
- Die Seejungfrau (The Little Mermaid), fantasy after Hans Christian Andersen (1902–03, premiered in Vienna in 1905)
- Sinfonietta op. 23 (1934, first performance, Prague 1935)
- [edit] Chamber music
- Three Pieces for cello and piano (1891)
- String Quartet in E minor (c.1893)

- Sonata in A minor for cello and piano (1894) — world premiere recording made by Johannes Moser and Paul Rivinius in 2006 for Hanssler Classic.
- Serenade (Suite) for violin and piano (1895)
- Trio for clarinet (or violin), cello and piano in D minor op. 3 (1896)
- Two Movements for string quintet (1894/1896) — surviving movements of the String Quintet in D minor
- String Quartet No. 1 in A major op. 4 (1896)
- String Quartet No. 2 op. 15 (1913–15, first performance, Vienna 1918)
- String Quartet No. 3 op. 19 (1924)
- Two Movements for string quartet (1927) — completed movements of abandoned quartet, originally intended as No.4
- String Quartet No. 4 (Suite) op. 25 (1936)
- Quartet for clarinet, violin, viola and cello (1938/39) — fragments only
- Humoreske (Rondo), for wind quintet (1939)
- Jagdstück (Hunting Piece) for two horns and piano (1939)

[\[edit\]](#) Works for piano

- Ländliche Tanze op. 1 (1892)
- Vier Balladen (1892–93)
- Albumblatt (Erinnerung aus Wien) (1895)
- Skizze (1896)
- Fantasien über Gedichte von Richard Dehmel op. 9 (1898)
- Menuett (from Das gläserne Herz) (1901)

Principal publishers: Universal Edition, Ricordi Munich, Simrock/Boosey & Hawkes

[\[edit\]](#) See also

- List of Austrians in music
- List of Austrians

[edit] Notes

1.
^ Antony Beaumont, Zemlinsky (Ithaca, NY: Cornell University Press, 2000), 9.

2.
^ Alexander (von) Zemlinsky Timeline at the Wayback Machine

3.
^ Greene, Greene's Biographical Encyclopedia of Composers, p. 986

4.
^ Brown, The Second Golden Age of the Viennese Symphony, pp. 780–781

[edit] References

- Antony Beaumont: Zemlinsky. Faber and Faber, London 2000, ISBN 0-571-16983-X
- Alexander Zemlinsky: Briefwechsel mit Arnold Schönberg, Anton Webern, Alban Berg und Franz Schreker, hrsg. von Horst Weber (= Briefwechsel der Wiener Schule, Bd. 1). Wissenschaftliche Buchgesellschaft, Darmstadt 1995, ISBN 3-534-12508-8
This volume includes letters by Schoenberg and Zemlinsky concerning their work on Die Seejungfrau and Pelleas and Melisande.
- Zemlinsky, Alexander (von) by Alfred Clayton, in 'The New Grove Dictionary of Opera', ed. Stanley Sadie (London, 1992)
ISBN 0-333-73432-7
- Brown, A. Peter (2002). The Second Golden Age of the Viennese Symphony: Brahms, Bruckner, Dvorák, Mahler, and Selected Contemporaries. The Symphonic Repertoire. 4. Indiana University Press. pp. 780–781. ISBN 0253334888.
- Lorraine Gorrell: Discordant Melody: Alexander Zemlinsky, His Songs, and the Second Viennese School, Greenwood Press, 2002. ISBN 0313323666
- Greene, David Mason. Petrak, Albert M.. ed. Greene's Biographical Encyclopedia of Composers. The Reproducing Piano Roll Foundation. pp. 986. ISBN 0385142781.

Robert Fuchs

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<http://en.wikipedia.org/wiki/File:Robert-Fuchs.jpg>

Robert Fuchs

Robert Fuchs (15 February 1847 – 19 February 1927) was an Austrian composer and music teacher.
As Professor of music theory at the Vienna Conservatory, Fuchs taught many notable composers, while he was himself a highly regarded composer in his lifetime.

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 - 2 Notability
 - 3 List of compositions
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 - o 3.2 Vocal
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- [edit] Biography

He was born in Frauenthal an der Laßnitz in Styria in 1847 as the youngest of thirteen children. He studied at the Vienna Conservatory with Felix Otto Dessoff and Joseph Hellmesberger among others. He eventually secured a teaching position there and was appointed Professor of music theory in 1875. He retained the position until 1912. He died in Vienna at the age of eighty.

He was the brother of Johann Nepomuk Fuchs, who was also a composer and conductor, primarily of operas.

Robert Fuchs taught many notable composers, including George Enescu, Gustav Mahler, Hugo Wolf, Jean Sibelius, Alexander von Zemlinsky, Erich Korngold, Franz Schmidt, Franz Schreker, Richard Heuberger, Leo Fall, Erkki Melartin, and Leo Ascher.

- [edit] Notability

"Unfailingly tuneful and enjoyable, Robert Fuchs's piano trios are an easily accessible way to get to know a composer whom Brahms greatly admired," noted the magazine Gramophone. "In his time Fuchs was very highly regarded, with one critic famously pointing to Fuchsisms in Mahler's Second Symphony."

That his compositions did not become better known was largely because he did little to promote them, living a quiet life in Vienna and refusing to arrange concerts, even when the opportunity arose, in other cities. He certainly had his admirers, among them Brahms, who almost never praised the works of other composers. But with regard to Fuchs, Brahms wrote, "Fuchs is a splendid musician, everything is so fine and so skillful, so charmingly invented, that one is always pleased." Rarely, if ever, did another composer receive this kind of an accolade from Brahms. Famous contemporary conductors, including Arthur Nikisch, Felix Weingartner and Hans Richter, championed his works when they had the opportunity but with few exceptions, it was his chamber music which was considered his finest work.

In his lifetime, his best known works were his five serenades; their popularity was so great that Fuchs acquired the nickname "Serenaden-Fuchs" (roughly, "Serenading Fox").

Johannes Moser and Paul Rivinius recorded his Sonata No.2 in E

Minor, Op. 83 for Violoncello and Piano in 2006 for Hanssler Classic.

[edit] List of compositions

[edit] Orchestral

- - Symphonies
 - - Symphony No.1 in C major, Op.37
 - - Symphony No.2 in E
 - - major, Op.45
 - - Symphony No.3 in E major, Op.79
 - - Serenades
 - - Serenade for string orchestra No.1 in D major, Op.9 (The American Symphony Orchestra gave the US premiere of the Serenade No. 1 (1874) on November 15, 2009.[1][2])
 - - Serenade for string orchestra No.2 in C major, Op.14
 - - Serenade for string orchestra No.3 in E minor, Op.21
 - - Serenade for string orchestra and 2 horns in G minor, Op.51
 - - Serenade for small orchestra in D major, Op. 53

- Andante grazioso & Capriccio for string orchestra, Op.63
- Piano Concerto in B
- .
- minor, Op.27
- [edit] Vocal
- .
- Operas
 - o Die Königsbraut, in 3 acts, Op.46 (1889) (librettist: Ignaz Schnitzer) premiered in Vienna[3]
 - o Die Teufelsglocke, in 3 acts (w/o Op.) (1891) (librettist: Bernhard Buchbinder)
- Choral works
 - o Mass in G, Op. 108
 - o Mass in D minor, Op. 116
 - o Mass in F, without Opus number
- [edit] Chamber
- .
- Quintets
 - o Quintet for clarinet and string quartet in E
- .
- major, Op.102
- Quartets
 - o String Quartet No.1 in E major, Op.58
 - o String Quartet No.2 in A minor, Op.62
 - o String Quartet No.3 in C major, Op.71
 - o String Quartet No.4 in A major, Op.106
 - o Piano Quartet No.1 in G minor, Op.15
 - o Piano Quartet No.2 in B minor, Op.75
- Trios
 - .
 - o Trio in F minor for violin, viola, and piano, Op.115
 - o Seven Fantasy Pieces for violin, viola and piano, Op.57

- o String Trio in A major, Op.94
- o Piano Trio in C major, Op.22
- o Piano Trio in B
major, Op.72
- o Terzetti (trios for two violins and viola) Opp. 61 nos. 1 in E minor, 2 in D minor

o Terzetto in C minor, Op. 107

· Duos

- o Two Violins

Twenty Duos, Op. 55

- o Violin and Viola

Twelve Duets, Op. 60

- o Violin and Piano

Violin Sonata No.1 in F

minor, Op. 20

Violin Sonata No.2 in D major, Op. 33

Violin Sonata No.3 in D minor, Op. 68

Violin Sonata No.4 in A major, Op. 77

Violin Sonata No.5 in E major, Op. 95

Violin Sonata No.6 in G minor, Op.103

Ten Fantasy Pieces for violin and piano, Op. 74

- o Viola and Piano

Viola Sonata in D minor, Op. 86

Six Fantasies for viola and piano, Op. 117

- o Cello and Piano

Cello Sonata No.1 in D minor, Op. 29

Cello Sonata No.2 in E

minor, Op. 83

Seven Fantasy Pieces for cello and piano, Op. 78

o Double-Bass and Piano

Double Bass Sonata, B flat Major, Op.97

Three Pieces for Double Bass and Piano, Op.96[4]

[edit] Solo

- - Organ
 - Fantasia in C major, Op. 87
 - Fantasia in E minor, Op. 91
 - Fantasia in D
 - major, Op. 101
 - Variations and Fugue on an Original Theme
 - Piano
 - Piano Sonata No.1 in G
 - major, Op. 19
 - Piano Sonata No.2 in G minor, Op. 88
 - Piano Sonata No.3 in D
 - major, Op. 109
 - Jugendklänge, Op. 32
 - Twelve Waltzes, Op.110
 - Dewdrops (Tautropfen), Thirteen Pieces for Piano, Op. 112
 - Harp
 - Harp Fantasy, Op. 85
- [edit] References
1.
^ "American Symphony Orchestra Dialogues and Extensions"
<http://www.americansymphony.org/dialogue.php?id=473&season=2009-2010>. Retrieved 13 December 2009.
 2.
^ "List of 2009-10 Premieres". http://www.americanorchestras.org/symphony_magazine/09_10_premieres_orch.html. Retrieved 13 December 2009.
 3.
^ Robert Fuchs at www.operone.de
 4.
^ <http://www.deutscher-musikrat.de/jumu/projekt/download/Kontrabss.xls>
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Johann Nepomuk Fuchs (Brother of Robert Fuchs)

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Johann Nepomuk Fuchs (5 May 1842, Frauenthal, Styria – 15 October 1899, Bad Vöslau, Lower Austria) was an Austrian composer and conductor, and the brother of Robert Fuchs.

Fuchs worked as a conductor in Bratislava, Brno, Cologne, Hamburg, and Leipzig, before he became Kapellmeister of the Wiener Hofoper in 1880 and Vice Kapellmeister in 1894. In 1888, he joined the faculty of the Vienna Conservatory, where his pupils included Alexander von Zemlinsky, and was named Director of the institution five years later. Fuchs composed operas and stage music. He also edited operas by Christoph Willibald Gluck, George Frideric Handel, and Franz Schubert, and acted as an advisor to Breitkopf & Härtel in the publication of the Schubert-Gesamtausgabe (Complete Schubert Edition).

[edit] References

- "Obituary: Johann Nepomuk Fuchs", The Musical Times and Singing Class Circular 40: 768, 1899.
This article about a European composer is a stub. You can help Wikipedia by
<http://en.wikipedia.org/wiki/File:Noteicon3.svg> expanding it.

This article about an Austrian conductor or bandleader is a stub. You can help Wikipedia by expanding it.

This is a list of famous Jewish American composers. For listings of famous Jewish American songwriters, musicals writers, and film composers, see List of Jewish American musicians, which shares some names with this list. For other famous Jewish Americans, see List of Jewish Americans.

Persons listed with a double asterisks (**) are winners of the Pulitzer Prize for Music. Jewish composers constitute 20% of the award's recipients, although Jewish Americans are less than 2% of the United States population. This list includes both Jewish composers who were born and raised in the United States and who were born in Europe or elsewhere and immigrated to and settled in the United States.

- Joseph Achron, composer
- James Adler, composer and pianist
- [1]
 - Larry Adler, composer
 - Samuel Adler, composer
 - Milton Ager, composer
 - David Amram, composer
 - Leopold Auer, violinist and composer
 - Lera Auerbach, composer
 - Aaron Avshalomov, composer
 - Milton Babbitt, composer [2]
 - Marion Bauer, composer
 - Arthur Berger, composer
 - Jean Berger, composer, conductor, musicologist, concert accompanist
 - Irving Berlin, composer
 - Herman Berlinski, composer
 - Elmer Bernstein, composer
 - Leonard Bernstein, composer and conductor
 - Marc Blitzstein, composer
 - Ernest Bloch, composer
 - Jerry Bock, composer
 - Rob Bourdon, drummer for Linkin Park
 - Aaron Copland, composer **

- Nathan Currier, composer
- Sebastian Currier, composer
- Richard Danielpour, composer
- Walter Johannes Damrosch, conductor and composer
- Mario Davidovsky, composer **
- Brad Delson, lead guitarist for nu metal band Linkin Park
- David Diamond, composer
- Deborah Drattell, composer
- Jacob Druckman, composer **
- Danny Elfman, composer, rock singer
- Abraham Ellstein, composer
- Sammy Fain, composer
- Stephen Feigenbaum, composer
- Morton Feldman, composer
- Lukas Foss, composer
- (Charles Fox), composer
- Isadore Freed, composer
- Rudolf Friml, composer
- George Gershwin, composer
- Miriam Gideon, composer
- Philip Glass, composer
- Ernest Gold, composer
- Rubin Goldmark, composer
- Benny Goodman, King of Swing, Patriarch of the Clarinet
- Michael Gordon, composer
- Annie Gosfield, composer
- Louis Gruenberg, composer
- Louis Moreau Gottschalk, composer (Jewish father)
- Morton Gould, composer **
- Friedrich Holländer, composer
- Michael Isaacson, composer

- Jerome Kern, composer
- Aaron Jay Kernis, composer **
- Leon Kirchner, composer **
- Manuel Klein, composer
- Fritz Kreisler (1875 -1962) violinist and composer, one of the most famous of his day[2]
- David Lang, composer **
- Vanessa Lann, composer and pianist
- Oscar Levant, composer and pianist
- Gary Lucas, composer and guitarist
- Paul Alan Levi, composer and pianist
- Adam Levowitz, composer
- Barry Manilow, composer
- Steve Margoshes, composer
- Norman Martin, composer
- Michael Masser, composer
- Jerome Moross, composer
- Alex North, composer
- Alexander Olshanetsky, composer
- Leo Ornstein, composer
- George Perle, composer
- Andre Previn, composer
- Shulamit Ran, composer **
- Steve Reich, composer
- George Rochberg, composer
- Richard Rodgers, composer
- Laurence Rosenthal, composer
- Joseph Rumshinsky, composer
- Carlos Salzedo, composer and harpist/pianist/conductor
- Arnold Schoenberg, composer
- Ruth Schonthal, composer
- Chuck Schuldiner, composer and guitarist/singer

- William Schuman, composer **
- Allen Shawn, composer
- Nathaniel Shilkret, composer and conductor
- Elie Siegmeister, composer and conductor
- Sheila Silver, composer
- Stephen Sondheim, composer**
- Mischa Spoliansky, composer
- Scott Storch, composer and pianist
- Ernst Toch, composer **
- Stewart Wallace, composer
- Kurt Weill, composer
- Jaromír Weinberger, composer
- Hugo Weisgall, composer
- Meredith Willson, composer
- Julia Wolfe, composer
- Stefan Wolpe, composer
- Yehudi Wyner, composer **
- Yehuda Yannay, composer
- Hy Zaret, lyricist
- Efrem Zimbalist, composer and violinist
- John Zorn, composer and saxophonist
- William Zuckerman, composer

[edit] Footnotes

1. ^ Oxford Dictionary of National Biography

2. ^ Kreisler -[1] "Jascha Heifetz, Fritz Kreisler, Mischa Elman... were all Jews, too"

Jews in Music

Commentary by Dr. Gerhard Falk

Jewish Musicians

In 1938, after the Germans had invaded Austria to the delight of the Austrian population, the Nazi killers began to dig up Jewish cemeteries. One of their main objectives was to discard the markers of famous Jews so as to deny the Jewish contribution to the world's civilization. Therefore they eradicated the grave of Johann Strauss, the father of the first waltz king and grandfather of Johann Strauss II, who wrote the Blue Danube, etc.

The first Strauss had come to Vienna from Hungary in 1804, the year his son was born.

He was a Jew. Therefore, the haters to this day rant against the Strauss family which had, of course, abandoned Judaism lest they not be acceptable to the hate mad Austrian population who gave rise to such "greats" as Hitler and Eichmann.

We ought not to consider the Strauss family Jewish except in the eyes of the enemies of God and man.

Among so-called classical composers who were Jewish was of course the great Felix Mendelssohn (1809 whose grandfather was the philosopher Moses Mendelssohn (1729-1786). Felix was raised a Christian, although his grandfather was an orthodox Jew.

Hate mongers call him a Jew composer. Therefore, he was Jewish, at least from the Nazi point of view. Be sure to listen to his great violin concerto.

The so-called French composer Jacques Offenbach was a German Jew. His name was Jacob Eberst (1819-1880). He left Germany in his youth to escape the haters and settled in Paris. Be sure to listen to his Gaite Parisinne.

There were many other European Jewish composers such as Giacomo Meyerbeer, whose name was Meyer Beer (1791-1864).

Other European Jewish composers were Ernest Bloch (1880-1959), and the great Gustav Mahler (1860-1911), whose Lied von der Erde or his symphonies rank among the first class compositions of European musicians. There were of course many others, such as Darius Milhaud, Arnold Schoenberg (a great musical innovator), and Emil Waldteufel, who wrote some gorgeous waltzes.

No doubt the leading American classical Jewish composer was George Gershwin (1898-1937), although there are those who would concede that honor to Aaron Copland (1900-1990). Leonard Bernstein (1918-1990) was the third in this Jewish-classical triumvirate. He wrote oratorios, stage plays such as West Side Story, and movie music. He also wrote symphonies and all kinds of dances, songs, concertos, etc.

In this country the Jewish genius truly unfolded. Harold Arlen, Burt Bacharach, Irving Berlin, Neil Diamond, Bob Dylan, Art Garfunkel, Marvin Hamlisch, Oscar Hammerstein, Jerome Kern, Frank Loesser, Frederick Lowe, Richard Rodgers, Neil Sedaka, Paul Simon, Stephen Sondheim and Kurt Weill were and are all Jewish. This is a partial list of those who created American music. Those not on the list were also Jewish, with a few exceptions.

Jews have written a good number of the rock 'n roll songs and even the Christian spirituals, such as the most popular Christian song "Spirit in the Sky", whose composer is Norman Greenbaum.

Neil Sedaka, no doubt a major rock performer in this country, was a piano student of the famous classical pianist Artur Rubenstein. In the 1970's Simon and Garfunkel created today's popular music together with Billy Joel, the son of a holocaust survivor. Then there is the very much Jewish Barbra Streisand.

Consider that even the most important film scores have been written by Jews such as Elmer Bernstein, Bernard Herrmann, Erich Korngold, Andre Previn, Howard Shore, and Victor Young.

It is impossible to list even a fraction of the music these composers gave the film industry. Elmer Bernstein alone wrote the scores for movies from 1952 (Sudden Fear) to 2002 (Seven Women). His best-known music may well be the Western melodies he composed for movies of that type.

The truth is that from God Bless America written by the Jew Irving Berlin to To Know Him is to Love Him by Phil Spector, American music on the stage, the dance hall and on records is as Jewish as American medicine. Even now, more and more American music is being created by Jews whose genius in the music field is as great as it is in any other enterprise.

We are indeed The Chosen People.

Shalom u'vracha.

Dr. Gerhard Falk is the author of numerous publications, including Grandparents: A New Look at the Supporting Generation (with Dr. Ursula A., Falk, 2002), & Man's Ascent to Reason (2003).

Jewish Composers and Performers by

Is there a Jewish instrument? It would have to be the shofar, sounded during the month of Elul, during Rosh Hashanah services, and at the end of Yom Kippur. Is there a modern instrument that is a descendant of the shofar? The trumpet comes to mind, or perhaps the trombone or the tuba. Are Jews famous for playing brasses? Not particularly, although when we consider the world of klezmer music, we have trumpeter Frank London. When we get to woodwinds, the clarinet seems to be a candidate, both in classical and klezmer music, although the clarinet is a relatively recent instrument, attributed to Johann Christopher Denner and invented in Nuremberg in about 1690.¹ The most famous clarinetist, noted for both swing and classical music, is probably Benny Goodman.

The voice is a universal instrument, and there certainly is a tradition of cantorial singing. Back in the 20th century, there were quite a few Jewish opera stars at the Metropolitan Opera, Jan Peerce, Robert Merrill, Roberta Peters, and Beverly Sills among them. One tenor, Richard Tucker, also had a career as a cantor.²

But it is among violinists that Jews are particularly numerous: Jascha Heifetz, Mischa Elman, Isaac Stern, Yitzhak Perlman, Gil Shaham, Leonid Kogan, Nathan Millstein, David Oistrakh, Maxim Vengerov — to name only a few. Erica Morini, perhaps the most famous woman violinist of the first half of the 20th century, was Jewish. My father saw her perform in Cracow when he was a young man. I saw her perform at Carnegie Hall when I was a young man. For most of the 20th century, Jews seemed to dominate the ranks of top violinists. My wife has told me about a riddle she heard some decades ago: What is the world's shortest book? Answer: The Book of Non-Jewish Violinists.

Times have changed. In recent years, Asians have joined the ranks of violinists: Cho-Liang Lin, born in Taiwan and an American citizen; Sarah Chang, born in Philadelphia to Korean parents; Midori, born in Japan but now a resident of New York City. There is no longer a clear Jewish majority of renowned violinists, but Yitzhak Perlman seems to be the most respected and loved violinist performing today.

Why should Jews be especially prominent among violinists? There is no clear answer. Perhaps string instruments are most capable of changes in tone, most like the voice. Perhaps violins reflect emotion, especially grief, more easily. We should remember, however, that those who play and love different instruments will argue that their own favorite instrument can convey the greatest range of

emotion. Are violins popular among a wandering people because they are portable? Probably not. Most wind instruments are equally portable.

Even more numerous among Jews than famous violinists are famous pianists: Artur Schnabel, Artur Rubinstein, Vladimir Horowitz, Wanda Landowska (a harpsichordist but also a pianist), Rudolf Serkin, Andras Schiff, Evgeny Kissin, Yefim Bronfman, Murray Perahia, Richard Goode, Emanuel Ax, Bennett Lerner — I have named only a few. Despite their numbers, Jewish pianists seem to be a proportionately smaller group than Jewish violinists. The world recognizes the names of more pianists than of violinists. As is the case with violinists, in recent years Asian pianists have become famous as well: Helen Huang, born in Japan to Chinese parents; Lang Lang, born in Shenyang, China.

What about composers? Jews are less prominent. When I was growing up, Felix Mendelssohn was always considered the most important Jewish composer. Whether he should be counted as Jewish is a debatable point, since his parents decided that the family should convert to Lutheranism when Felix was a child. Mendelssohn's music is well known and generally well liked, but he is rarely if ever listed among the top five or even top ten composers of history.

Nowadays, things are a bit different. Gustav Mahler has replaced Mendelssohn as the most admired Jewish composer. Every year, radio station WQXR asks its listeners to vote for their favorite compositions. In the 2001-2002 poll, compositions by Beethoven won five of the top ten places. Mahler's second symphony was number 9 on the list. Vivaldi, Bach, and Dvorak were ahead of Mahler, who, amazingly, outranked Rachmaninoff (#10) and even Mozart (#11), to say nothing of Verdi (#14), Puccini (#16) and Brahms (#17).

A year later, Mahler did not do quite so well. In the 2002-2003 poll, Mahler's second had dropped to number 11 on the list, although there were two other Mahler symphonies in the top 40, his first and fifth. Despite this slight drop, Mahler's long and complex compositions remain strikingly popular, much more so than the more accessible music of Mendelssohn.

Mahler too was a convert to Christianity; he had to become a Catholic to secure the position of director of the Vienna Court Opera.³ Composers, it seems, are more likely to be integrated into the societies of the countries where they grow up. Performers, a peripatetic lot, may be at home everywhere or nowhere. The best-known Jewish composer of the 17th century is Salamone de' Rossi of Mantua, now in Italy. The dukes of Mantua had allowed a number of Jewish musicians to perform and create in the 16th century, and Rossi was part of a tradition, which ended when the Austrian army sacked Mantua in 1628-30.⁴ It makes sense that Rossi came from a community where Jewish musicians were at home.

The countries where Jews were most integrated in the early 19th century were probably first France and then Germany. Giacomo Meyerbeer and Jacques Offenbach were born in Germany but lived in France. Jacques Hale'vy was born and lived in France. If the populous Jewish communities of eastern Europe were producing composers at this time, we haven't heard of them. Anton Rubinstein (1829-1894) was the first Russian Jewish composer to become world famous, although nowhere as famous as Mendelssohn (18091847)

or even Meyerbeer (1791-1864). Incidentally, Rubinstein was the model for the assimilationist German Jewish musician Klesmer (what an appropriate name) in George Eliot's novel Daniel Deronda.⁵ When we get to the 20th century, Jewish composers are likely to be Americans: George Gershwin, Aaron Copland, Leonard Bernstein. Paul Ben-Haim is Israeli; perhaps Israel will produce great composers in the 21st century.

What is greatness? It is easier to agree about fame than about genius. I find Mozart the greatest composer. Almost everyone feels that Mozart is great, but nobody can explain how. Critics talk about originality, complexity, and profundity. This doesn't explain Mozart. Music may be wonderful because it plumbs emotional depths. But emotional heights can be as thrilling as emotional depths. It is perhaps harder to write great happy music than great tragic music. As for originality, Mozart was one of the least innovative composers who ever lived. His music was significantly less experimental than Haydn's, for example. Mozart was original in only one way: his greatness.

My own candidate for the greatest Jewish composer is Offenbach. I find the cancan music in *Orpheus in the Underworld* thrilling, although it is neither deep nor complex nor particularly original. *Orpheus in the Underworld*, a comic opera with lots of spoken dialogue and lots of jokes that may have been funny once but are now incomprehensible, does not stand up as a dramatic work. As for the version of the cancan found in the ballet *Gaîté parisienne*, arranged by Manuel Rosenthal, it lacks the spark and excitement of the original Offenbach score. To others, it may not be great, but *Orpheus in the Underworld* sweeps me off my feet. What else can greatness mean?

The French movie composer Michel Legrand agrees with me: "I have always loved Offenbach, so inventive, so droll, with splendid harmonies."⁶ Legrand's play *Amour* opened on Broadway on October 20, 2002, and has since closed.

Tragedy can be understood in every generation; comedy is linked to a particular time and place. Music, however, can last longer than comedy. Offenbach's cancan has a liveliness also found in Rossini — especially the Lone Ranger theme from the *William Tell* overture — and in klezmer music. Whatever greatness may be, it includes music that lifts the spirits.

Light opera, operetta, musical comedy — are they the same thing? Jewish composers have stood out in this genre. Richard Rodgers, whether half of the pair Rodgers and Hart or the later team Rodgers and Hammerstein, is a champion composer of musical comedy. So is Frederick Loewe, who worked with his librettist Alan Jay Lerner to write *My Fair Lady* and other distinguished musical comedies. I don't know whether Leonard Bernstein's *Candide* should be considered an opera or a Broadway show, but whatever it is, it is a work of genius. Jewish composers have excelled as composers of operetta.

In the first half of the 20th century, Irving Berlin was perhaps the best known composer of American popular music. Then came rock and roll, an inspired and powerful form of popular music that was played everywhere and respected nowhere. American Jews, as integrated as any Jewish community in history has ever been, might have been expected to produce big names in rock and roll, especially since rock and roll, which combines elements of rhythm and blues with country and western, is the most integrated form of popular music in America. Jewish composers are underrepresented when it comes to rock and roll, although we do have Paul Simon, among others. Bob Dylan's music is sometimes called "folk rock," but it has little in common with traditional rock and roll.

Minimalist music is the classical analog of rock and roll. It shares with rock and roll a strict regularity of rhythm and, as its name suggests, the repetition and exploration of a small -minimal -number of melodies. Philip Glass and Steve Reich are two Jewish composers whose careers are built on minimalism. The Jewish creative energy that did not go into rock and roll found its home in minimalism.

Why are there famous English composers of the 18th century but not of the 19th? Why did opera begin in Italy and thrive there as nowhere else? Why haven't German composers since 1955 dominated classical music the way they did for the previous three centuries? We don't know the answer. And we don't know why Jews are so numerous among the world's great violinists.

Notes

1. Grove's Dictionary of Music and Musicians, 3rd edition, vol. 1, p. 656.
2. For further discussion, see Leonard J. Leff, "A Question of Identity," *Opera News*, December 2002, pp. 34-39.
3. Encyclopedia Judaica, vol. 11, column 726.

4. Ibid., vol. 14, column 318.

5. Edmund White, "The Great Issues: George Eliot, Zionism and the Novel," TLS, January 18, 2002, p. 6.

6. Cited by Alan Riding, "The Real Paradox: Musical Comedy Made in France," "Arts and Leisure," The New York Times, October 20, 2002.

A version of this essay appeared in *Midstream*, Vol. XXXXIX, No. 2, February/March 2003.

- Ray Benson, Lucky Oceans, founding members of Asleep at the Wheel
- Steve Berlin, member of Los Lobos
- Dan Bern, singer/songwriter
- Jack Black, member of Tenacious D
- Hal Blaine, drummer
- Eric Bloom, member of Blue Oyster Cult
- Mike Bloomfield, member of Paul Butterfield Blues Band
- Michael Bolton, singer/songwriter
- Carrie Brownstein, Janet Weiss, members of Sleater-Kinney
- David Bryan, member of Bon Jovi
- Vanessa Carlton, singer/songwriter (half Jewish)
- Eric Carmen, singer, member of The Raspberries
- Marc Cohn, singer/songwriter
- Joe Dassin, French-based singer
- Sammy Davis Jr., singer, entertainer (converted)
- Taylor Dayne, dance-pop singer
- Brad Delson, Rob Bourdon, members of Linkin Park
- Michael Diamond, Adam Yauch, Adam Horovitz, the Beastie Boys (Horovitz half Jewish)
- Neil Diamond, singer/songwriter
- Ani DiFranco, singer/songwriter (half Jewish)
- Adam Duritz, member of Counting Crows
- Bob Dylan, singer/songwriter
- Jakob Dylan, Rami Jaffe, Greg Richling, members of The Wallflowers
- Elliot Easton, member of The Cars

- Mike Einziger, member of Incubus
- Cass Elliot, member of The Mamas & the Papas
- Howie Epstein, Sam Lynch, members of Tom Petty & the Heartbreakers
- Donald Fagen, member of Steely Dan
- Perry Farrell, Stephen Perkins, members of Jane's Addiction, Porno for Pyros
- Jon Fishman, Mike Gordon, members of Phish
- David Freiberg, member of Quicksilver Messenger Service
- Marty Friedman, member of Megadeth
- Kenny G, pop saxophonist
- Yuval Gabay, member of Soul Coughing
- Ronnie Gilbert, Fred Hellerman, members of The Weavers
- Joe Gittleman, member of The Mighty Mighty Bosstones
- Nina Gordon, singer, member of Veruca Salt
- Lesley Gore, pop singer
- Josh Groban, pop singer (half Jewish)
- Stefan Grossman, guitarist & educator
- Brett Gurewitz, member of Bad Religion, founder of Epitaph Records
- Arlo Guthrie, folk singer (Jewish mother)
- Beck Hansen, singer/songwriter (half Jewish)
- Larry Harlow, salsa musician
- Mickey Hart, member of Grateful Dead
- Richard Hell, member of Television, Heartbreakers, The Voidoids
- Susanna Hoffs, member of The Bangles
- Rob Hyman, Eric Bazilian, members of The Hooters

- Janis Ian, singer/songwriter
- Scott Ian, member of Anthrax
- Billy Joel, singer/songwriter
- Ira Kaplan, member of Yo La Tengo
- Carol Kaye, bass player
- Lenny Kaye, member of Patti Smith group
- Howard Kaylan, Mark Volman, members of The Turtles, Mothers of Invention (Volman half Jewish)
- Carole King, singer/songwriter
- Al Kooper, member of Blood, Sweat & Tears (with Lipsius, Brecker, Weiss, Katz, Colomby)
- Joey Kramer, member of Aerosmith
- Lenny Kravitz, rock musician (half Jewish)
- Robbie Krieger, member of The Doors
- Tuli Kupferberg, member of The Fugs
- Ben Kweller, singer/songwriter
- Tony Levin, bass player
- Adam Levine, member of Maroon 5
- Lisa Loeb, singer/songwriter
- Joe McDonald, Barry Melton, members of Country Joe and the Fish (both half Jewish)
- Barry Manilow, singer/songwriter
- David Marks, brief member of The Beach Boys (half Jewish)
- Bette Midler, singer, actress
- Ryan Miller, Adam Gardner, Brian Rosenworcel, members of Guster
- Fat Mike, Eric Melvin, members of NOFX
- Meredith Monk, vocalist & composer

- Rod Morgenstein, member of Dixie Dregs
- Dorothy Moskowitz, member of The United States of America
- Laura Nyro, singer/songwriter (half Jewish)
- Phil Ochs, protest singer
- Alan Paul, Janis Siegel, members of The Manhattan Transfer
- Glen Phillips, singer, member of Toad the Wet Sprocket
- Phranc, folk singer
- Marvin Pontiac, R&B musician (half Jewish)
- Mike Portnoy, Jordan Rudess, members of Dream Theater, Liquid Tension Experiment
- Joey Ramone, member of The Ramones
- Lou Reed, singer & member of Velvet Underground
- Jonathan Richman, singer & member of The Modern Lovers
- Chris & Rich Robinson, members of The Black Crowes (both half Jewish)
- David Lee Roth, member of Van Halen
- Mark Sandman, member of Morphine
- Adam Schlesinger, member of Fountains of Wayne
- Neil Sedaka, singer/songwriter
- MC Serch, member of 3rd Bass
- Andy Shernoff, member of The Dictators (with Manitoba, Funicello, Kempner)
- Dinah Shore, singer, actress
- Carly Simon, singer/songwriter (half Jewish)
- Paul Simon & Art Garfunkel, members of Simon and Garfunkel
- Gene Simmons, Paul Stanley, Bruce Kulick, members of KISS
- Slash, Steven Adler, members of Guns N' Roses (Slash half jewish)

- Hillel Slovak, member of Red Hot Chilli Peppers
 - Jill Sobule, singer/songwriter
 - Brenda K. Starr, salsa singer (half Jewish)
 - Chris Stein, member of Blondie (half Jewish)
 - Barbra Streisand, singer, actress, director
 - Princess Superstar, rapper
 - Sylvain Sylvain, member of New York Dolls
 - Tiny Tim, singer (half Jewish)
 - Sophie Tucker, singer, entertainer
 - Nick Valensi, member of The Strokes
 - Scott Walker, singer/songwriter & member of the Walker Brothers
 - Peter Yarrow, member of Peter, Paul and Mary
 - Max Weinberg, Roy Bittan, members of The E Street Band
 - Brad Wilk, member of Rage Against the Machine
 - Jackie Wilson, soul singer (convert)
 - Peter Wolf, member of the J. Geils Band (with Bladd, Dick, Justman, Klein)
 - Steve Wynn, singer, member of Dream Syndicate
 - Brian Yale, Adam Gaynor, members of Matchbox Twenty
 - Warren Zevon, singer/songwriter
- Jazz & Blues
- Jay Beckenstein, Dave Samuels, members of Spyro Gyra
 - Bob Berg, jazz saxophonist

- Jane Ira Bloom, jazz saxophonist
- Michael & Randy Brecker, jazz saxophonist & trumpeter
- Bob Brozman, blues musician
- Uri Caine, jazz pianist
- Popa Chubby, blues singer
- Peter Cincotti, jazz pianist, singer (Jewish mother)
- Harry Connick, Jr., jazz pianist, singer (Jewish mother)
- Eddie Daniels, jazz clarinetist
- Bela Fleck, bluegrass musician
- Stan Getz, jazz saxophonist
- Benny Goodman, jazz clarinetist
- David Grisman, bluegrass musician
- Lee Konitz, jazz saxophonist
- Mark Levine, jazz pianist, valve trombonist, teacher
- Mike Mainieri, jazz vibraphonist
- Herbie Mann, jazz flautist
- Shelly Manne, jazz drummer
- Mezz Mezzrow, jazz clarinetist
- Joshua Redman, jazz saxophonist (Jewish mother)
- Buddy Rich, jazz drummer (Jewish father)
- Red Rodney, jazz trumpeter
- Raymond Scott, jazz musician & inventor
- Artie Shaw, jazz clarinetist
- Mel Torme, jazz singer

- John Zorn, jazz saxophonist
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- Jascha Heifetz, violinist
- Vladimir Horowitz, pianist
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- Otto Klemperer, conductor
- Fritz Kreisler, violinist (half Jewish)
- Wanda Landowska, harpsichordist
- James Levine, conductor
- William Kapell, pianist
- Lorin Maazel, conductor
- Yehudi Menuhin, violinist
- Nathan Milstein, violinist
- Pierre Monteux, conductor
- David Oistrakh, violinist

- Eugene Ormandy, conductor
 - Murray Perahia, pianist
 - Andr. revin, conductor
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 - Frank Loesser, composer & lyricist
 - Frederick Loewe, composer (half Jewish)
 - Alan Menken & Howard Ashman, composer & lyricist
 - Bob Merrill, composer & lyricist
 - Sigmund Romberg, composer
 - Mary Rodgers, composer
 - Richard Rodgers, composer
 - Stephen Schwartz, composer & lyricist
 - Robert & Richard Sherman, composers & lyricists
 - Stephen Sondheim, composer & lyricist
 - Charles Strouse & Lee Adams, composer & lyricist
 - Jule Styne, composer
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- James Horner, film composer
- Michael Kamen, film composer
- Erich Wolfgang Korngold, film composer
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- Thomas Newman, film composer (half Jewish)
- Alex North, film composer
- David Raksin, film composer
- Leonard Rosenman, film composer
- Marc Shaiman, film composer
- Max Steiner, film composer
- Dimitri Tiomkin, film composer
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- Paula Abdul, pop singer, dancer
- Herb Alpert, member of Tijuana Brass, co-founder of A&M Records
- Marty Balin, Jorma Kaukonen, founding members of Jefferson Airplane (both half Jewish)
- Chris Barron, Eric Schenkman, Aaron Comess, members of Spin Doctors
- Ray Benson, Lucky Oceans, founding members of Asleep at the Wheel
- Steve Berlin, member of Los Lobos
- Dan Bern, singer/songwriter
- Jack Black, member of Tenacious D
- Hal Blaine, drummer
- Eric Bloom, member of Blue Oyster Cult
- Mike Bloomfield, member of Paul Butterfield Blues Band
- Michael Bolton, singer/songwriter
- Carrie Brownstein, Janet Weiss, members of Sleater-Kinney
- David Bryan, member of Bon Jovi
- Vanessa Carlton, singer/songwriter (half Jewish)
- Eric Carmen, singer, member of The Raspberries
- Marc Cohn, singer/songwriter
- Joe Dassin, French-based singer

- Sammy Davis Jr, singer, entertainer (converted)
- Taylor Dayne, dance-pop singer
- Brad Delson, Rob Bourdon, members of Linkin Park
- Michael Diamond, Adam Yauch, Adam Horovitz, the Beastie Boys (Horovitz half Jewish)
- Neil Diamond, singer/songwriter
- Ani DiFranco, singer/songwriter (half Jewish)
- Adam Duritz, member of Counting Crows
- Bob Dylan, singer/songwriter
- Jakob Dylan, Rami Jaffe, Greg Richling, members of The Wallflowers
- Elliot Easton, member of The Cars
- Mike Einziger, member of Incubus
- Cass Elliot, member of The Mamas & the Papas
- Howie Epstein, Sam Lynch, members of Tom Petty & the Heartbreakers
- Donald Fagen, member of Steely Dan
- Perry Farrell, Stephen Perkins, members of Jane's Addiction, Porno for Pyros
- Jon Fishman, Mike Gordon, members of Phish
- David Freiberg, member of Quicksilver Messenger Service
- Marty Friedman, member of Megadeth
- Kenny G, pop saxophonist
- Yuval Gabay, member of Soul Coughing
- Ronnie Gilbert, Fred Hellerman, members of The Weavers
- Joe Gittleman, member of The Mighty Mighty Bosstones
- Nina Gordon, singer, member of Veruca Salt
- Lesley Gore, pop singer

- Josh Groban, pop singer (half Jewish)
- Stefan Grossman, guitarist & educator
- Brett Gurewitz, member of Bad Religion, founder of Epitaph Records
- Arlo Guthrie, folk singer (Jewish mother)
- Beck Hansen, singer/songwriter (half Jewish)
- Larry Harlow, salsa musician
- Mickey Hart, member of Grateful Dead
- Richard Hell, member of Television, Heartbreakers, The Voidoids
- Susanna Hoffs, member of The Bangles
- Rob Hyman, Eric Bazilian, members of The Hooters
- Janis Ian, singer/songwriter
- Scott Ian, member of Anthrax
- Billy Joel, singer/songwriter
- Ira Kaplan, member of Yo La Tengo
- Carol Kaye, bass player
- Lenny Kaye, member of Patti Smith group
- Howard Kaylan, Mark Volman, members of The Turtles, Mothers of Invention (Volman half Jewish)
- Carole King, singer/songwriter
- Al Kooper, member of Blood, Sweat & Tears (with Lipsius, Brecker, Weiss, Katz, Colomby)
- Joey Kramer, member of Aerosmith
- Lenny Kravitz, rock musician (half Jewish)
- Robbie Krieger, member of The Doors
- Tuli Kupferberg, member of The Fugs
- Ben Kweller, singer/songwriter

- Tony Levin, bass player
- Adam Levine, member of Maroon 5
- Lisa Loeb, singer/songwriter
- Joe McDonald, Barry Melton, members of Country Joe and the Fish (both half Jewish)
- Barry Manilow, singer/songwriter
- David Marks, brief member of The Beach Boys (half Jewish)
- Bette Midler, singer, actress
- Ryan Miller, Adam Gardner, Brian Rosenworcel, members of Guster
- Fat Mike, Eric Melvin, members of NOFX
- Meredith Monk, vocalist & composer
- Rod Morgenstein, member of Dixie Dregs
- Dorothy Moskowitz, member of The United States of America
- Laura Nyro, singer/songwriter (half Jewish)
- Phil Ochs, protest singer
- Alan Paul, Janis Siegel, members of The Manhattan Transfer
- Glen Phillips, singer, member of Toad the Wet Sprocket
- Phranc, folk singer
- Marvin Pontiac, R&B musician (half Jewish)
- Mike Portnoy, Jordan Rudess, members of Dream Theater, Liquid Tension Experiment
- Joey Ramone, member of The Ramones
- Lou Reed, singer & member of Velvet Underground
- Jonathan Richman, singer & member of The Modern Lovers
- Chris & Rich Robinson, members of The Black Crowes (both half Jewish)
- David Lee Roth, member of Van Halen

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- Mark Sandman, member of Morphine
- Adam Schlesinger, member of Fountains of Wayne
- Neil Sedaka, singer/songwriter
- MC Serch, member of 3rd Bass
- Andy Shernoff, member of The Dictators (with Manitoba, Funicello, Kempner)
- Dinah Shore, singer, actress
- Carly Simon, singer/songwriter (half Jewish)
- Paul Simon & Art Garfunkel, members of Simon and Garfunkel
- Gene Simmons, Paul Stanley, Bruce Kulick, members of KISS
- Slash, Steven Adler, members of Guns N' Roses (Slash half jewish)
- Hillel Slovak, member of Red Hot Chilli Peppers
- Jill Sobule, singer/songwriter
- Brenda K. Starr, salsa singer (half Jewish)
- Chris Stein, member of Blondie (half Jewish)
- Barbra Streisand, singer, actress, director
- Princess Superstar, rapper
- Sylvain Sylvain, member of New York Dolls
- Tiny Tim, singer (half Jewish)
- Sophie Tucker, singer, entertainer
- Nick Valensi, member of The Strokes
- Scott Walker, singer/songwriter & member of the Walker Brothers
- Peter Yarrow, member of Peter, Paul and Mary
- Max Weinberg, Roy Bittan, members of The E Street Band
- Brad Wilk, member of Rage Against the Machine

- Jackie Wilson, soul singer (convert)
- Peter Wolf, member of the J. Geils Band (with Bladd, Dick, Justman, Klein)
- Steve Wynn, singer, member of Dream Syndicate
- Brian Yale, Adam Gaynor, members of Matchbox Twenty
- Warren Zevon, singer/songwriter

Jazz & Blues

- Jay Beckenstein, Dave Samuels, members of Spyro Gyra
- Bob Berg, jazz saxophonist
- Jane Ira Bloom, jazz saxophonist
- Michael & Randy Brecker, jazz saxophonist & trumpeter
- Bob Brozman, blues musician
- Uri Caine, jazz pianist
- Popa Chubby, blues singer
- Peter Cincotti, jazz pianist, singer (Jewish mother)
- Harry Connick, Jr., jazz pianist, singer (Jewish mother)
- Eddie Daniels, jazz clarinetist
- Bela Fleck, bluegrass musician
- Stan Getz, jazz saxophonist
- Benny Goodman, jazz clarinetist
- David Grisman, bluegrass musician
- Lee Konitz, jazz saxophonist
- Mark Levine, jazz pianist, valve trombonist, teacher

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- Mike Mainieri, jazz vibraphonist
 - Herbie Mann, jazz flautist
 - Shelly Manne, jazz drummer
 - Mezz Mezzrow, jazz clarinetist
 - Joshua Redman, jazz saxophonist (Jewish mother)
 - Buddy Rich, jazz drummer (Jewish father)
 - Red Rodney, jazz trumpeter
 - Raymond Scott, jazz musician & inventor
 - Artie Shaw, jazz clarinetist
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- William Kapell, pianist
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- Carole Bayer Sager, lyricist
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- Mitch Leigh, composer
- Alan Jay Lerner, lyricist
- Frank Loesser, composer & lyricist
- Frederick Loewe, composer (half Jewish)
- Alan Menken & Howard Ashman, composer & lyricist
- Bob Merrill, composer & lyricist
- Sigmund Romberg, composer
- Mary Rodgers, composer
- Richard Rodgers, composer
- Stephen Schwartz, composer & lyricist
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Niels Gade

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Niels Gade

Niels Wilhelm Gade (22 February 1817 – 21 December 1890) was a Danish composer, conductor, violinist, organist and teacher. He is considered the most important Danish musician of his day.

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[edit] Biography

Gade was born in Copenhagen, the son of a joiner and instrument maker. He began his career as a violinist with the Royal Danish Orchestra, and saw his concert overture *Efterklang af Ossian* ("Echoes of Ossian") premiered with them in 1841. When his first symphony was turned down for performance in Copenhagen, he sent it to Felix Mendelssohn. Mendelssohn received the work positively, and conducted it in Leipzig in March 1843, to enthusiastic public reaction. Supported by a fellowship from the Danish government, Gade himself moved to Leipzig, teaching at the Conservatory there, working as an assistant conductor of the Gewandhaus Orchestra, and befriending Mendelssohn, who had an important influence on his music. He also became friends with Robert Schumann.

At Mendelssohn's death in 1847, Gade was appointed to his position as chief conductor but was forced to return to Copenhagen in the spring of 1848 when war broke out between Prussia and Denmark.

In Copenhagen Gade became director of the Copenhagen Musical Society (a post he retained until his death) and, establishing a new orchestra and chorus, settled in to a career as the most prominent musician in Denmark. He also worked as an organist; though he lost the prestigious position of organist at Copenhagen Cathedral to Johan Peter Emilius Hartmann, he served in the Church of Holmen in Copenhagen from 1850 until his death. Gade was joint director of the Copenhagen Conservatory with Hartmann (whose daughter Gade married in 1852) and Holger Simon Paulli. An important influence on a number of later Scandinavian composers, he encouraged and taught both Edvard Grieg and Carl Nielsen, as well as lesser figures such as Otto Malling and Asger Hamerik. He died in Copenhagen.

Among Gade's works are eight symphonies, a violin concerto, chamber music, organ and piano pieces and a number of large-scale cantatas, Comala (1846) and Elverskud (1853) amongst them, which he called koncertstykker ("concert pieces"). These products, embraced post-1848 as works of Romantic nationalism,[1] are sometimes based on Danish folklore. Apparently Gade never rated "Brudevalsen" (The Bridal Waltz), and assigned it to the waste paper basket from where, it is rumoured, it was rescued by August Bournonville, to become an essential part of a Danish wedding.

[edit] Works

Year Op. Title, scoring, key, and other details

- 1836 — Overture, E
- 1836 — Allegro, A minor, String quartet
- 1837 — Andante & allegro molto, F minor String quintet (2 violins, viola and 2 cellos)
- 1839 — Piano trio, B-flat major
- 1840 — Seht', welch ein Mensch! Hymn. Choir a capella.
- 1840 — Hilf uns, Gott, in unserm Streit. Gebeth. Choir a capella.
- 1840 1 Echoes of Ossian (Efterklange af Ossian), A minor Overture
- 1840 — Fædrelandets muser, ballet, Johannes Frederik Frølich
- 1840 28 Piano Sonata in E minor (revised 1854)
- 1840 — String quartet, F major
- 1840 — Fem Fædrelandshistoriske Songs
 - Hvi synges evigt om Spartaner, Daniel Rantzau. Text by Adam Oehlenschläger
 - En Schweizerbonde staar aarle ved Strand, Den sælsome Jordfærd. Text by Adam Oehlenschläger
 - Der risler en Kilde i Haraldsted Skov. Text by H. P. Holst
 - Før var der knap skrevet paa dansk en Band, Ludvig Holberg. Text by C. Vilster
 - Paa Sjølunds fagre Sletter. Text by B. S. Ingemann
- 1841 2b Spring Flowers (Foraarstoner), 3 Piano pieces. Revised Version 1873

- Allegretto grazioso, F major
- Andantino con moto, B-flat major
- Allegretto cantabile, C major
- 1841 — 6 Songs. C. E. F. Weyse
- 1842 3 Agnete and Havfruerne. Solo, female choir and orchestra. Text by H.C. Andersen
- Jeg ved et Slot, dets Væg og Tag, Havfruesang
- Sol deroppe ganger under Lide, Agnetes Vuggevise
- 1842
- 4
- Nordiske Tonebilleder. Piano 4 hands
- Allegro risoluto, F major
- Allegretto quasi Andantino, F minor
- Allegro commodo, F major
- 1842 5 1st Symphony, C minor, Paa Sjølunds fagre Sletter
- 1842 6 1st violin sonata, A major
- 1842 — Napoli. Ballet by August Bournonville. (H. S. Paulli & Edvard Helsted)
- 1842 — 3 Songs. Text by Chr. Winther
- 1843 10 2nd Symphony, E major
- 1844 7 In the Highlands (I Højlandet), D major. Overture
- 1845 8 String quintet, E minor. 2 violins, 2 violas, cello
- 1845 9 Nine folksongs. Soli and piano. Text by ?
- 1845 11 6 Songs. Male choir
- 1846 12 Comala. Cantata. Soli, choir and orchestra. Text after Ossian
- 1846 13 5 Songs. Choir a capella. Text by Emanuel Geibel
- Der Frühling ist ein starker Held, Ritter Frühling
- Die stille Wasserrose steigt, Die Wasserrose
- Wer recht in Freuden wandern will, Morgenwanderung

- Feldeinwärts fland ein, Herbstlied
- Im Wald im hellen Sonnenschein, Im Wald
- 1846 14 Overture (No. 3), C major
- 1846 — O du, der du die Liebe bist. Choir and strings. Text by ?
- 1847 15 3rd Symphony, A minor
- 1848 16 Horseman's Life (Ridderliv). 6 Songs. Male choir. Text by C. Schultes
- 1848 18 Three character pieces, Piano 4 hands
- Bortreisen, C major
- Valpladsen, E minor
- Hjemkomsten, E major
- 1849 17 Octet, F major, 4 violins, 2 violas and 2 cellos
- 1849 21a 2nd violin sonata, D minor
- 1849 21b Three digte. Text by Carsten Hauch
 - Herr Magnus han stirrer i Vinternatten ud, Knud Lavard
 - Hvorfor svulmer Weichselfoden, Polsk Fædrelandssang
 - Hvi staar du saa ensom o Birketræ, Birken
- 1849 — Mariotta. Syngestykke. Text by Carl Borgaard efter Eugène Scribe
- 1850 19 Akvareller, Piano
- 1850 20 4th Symphony, B-flat major
- 1850 — Nordisk Sæterrejse, F major. Lystspil Overture
- 1850 — 3 Songs. Text by H. C. Andersen
- 1851 22 3 tone pieces, Organ
 - Tonestykke, F major
 - Tonestykke, C major
 - Tonestykke, A minor

1851 — String quartet, F minor
1852 23 Spring Fantasy (Foraarsfantasi). Cantata. Soli, piano and orchestra. Text by Edmund Lobedanz
1852 24 Bilder des Orients. 5 songs. Text by Heinrich Stieglitz

— Deine Stimme lass ertonen
— Milde Abendlüfte wehen, Ständchen
— Meinen Kranz hab' ich gesendet
— Ihr habt genug getrunken, Am Brunnen
— Wenn der letzte Saum des Tages
1852 25 5th Symphony, D minor, Piano
1852 — Albumsblade. Piano
1852 — 3 Songs
-bl. a.

— Grøn er Vaarens Hæk, Aprilvise. Text by Poul Martin Møller
1852 — Op thi Dagen nu frembryder. Text by H. A. Brorson
1853 26 5 Songs. Male choir
1853 29 Novelletter, Piano trio
1854 27 Arabeske. Piano
1854 28 Piano sonata, E minor. Revision of the 1840 sonata
1854 30 Elverskud. Cantata. Soli, choir and orchestra. Text by Chr. K. F. Molbech
1854 — Et folkesagn. Ballet by August Bournonville. (Acts I and III; J. P. E. Hartmann composed the music for Act II)
1855 31 Folkedanse. Piano
1856 — Udrust dig Helt fra Golgata. Text by Johs. Ewald
1856 — O du, der du die Liebe bist. Choir a capella. Text by ? (Tidligere version 1846)
1856 — Minde Cantata over Fru Anna Nielsen
1857 32 6th Symphony, G minor

1857 34 Idyller. Piano

— I Blomsterhaven, G major

— Ved Bækken, F major

— Trækfugle, D major

— Bytendæmring, D major

1857 — Baldurs drøm. Cantata. Soli, choir and orchestra. Text by Adolph Hertz

1857 — Fra skitsebanden. Piano

1858 33 5 Songs. Male choir

1858 35 Foraars-Budskab. Koncertstykke. Choir and orchestra. Text by Emanuel Geibel

1859 36 Children's Christmas (Børnenes Jul), Piano

— Jule-Klokkerne, F major

— Indgangsmarch, A major

— Drengenes Runddans, A minor

— Smaapigernes Dans, E major

— Godnat! F major

1859 — Barn Jesus i en Krybbe laa. Text by H. C. Andersen

1859 — Minde Cantata for Overhofmarschal Chamberlain Levetzau

1860 — Andantino, C-sharp minor. Piano

1860 — Albumblad, C major. Piano

1860 — Danserinden, F major. Piano

1860 — Minde Cantata for Skuespiller Nielsen

1861 37 Hamlet, C minor. Overture

1861 39 Michelangelo, F major. Overture

1861 40 Die heilige Nacht. Cantata. Solo, choir and orchestra. Text after August von Platen

1861 41 Four Fantastic Pieces. Piano

- I Skoven, B major
- Mignon, F minor
- Eventyr, G minor
- Ved Festen, B major
- 1861 — Piano piece, B-flat major. Oprindelig skitse til Fantasistykke op 41
- 1861 — Scherzino Akvarel. Piano
- 1862 38 5 Songs. Male choir
- 1863 42 Piano trio, F major
- 1863 — Sørgemarch ved Kong Frederik. d. 7.'s Død D minor.
- 1863 — Holger Danskes Songs. Text by B. S. Ingemann
- Ved Leire græsse nu Faar paa Vold. Holger Danskes Vugge
- Vær hilset mit gamle Fædreland, Holger Danskes hilsen til frænderne
- Kong Gottrik sad ene paa Leire Borg, Holgers bortsendelse
- Jeg frit mig tumled i Verden om, Holger Danskes vej
- Der klang til Danmark en Kæmpesang, Holgers kamp Burmand
- Til Rosengaarden gik jeg i Jomfruens Baand, Prinsesse Gloriant
- Tolv Riddere sad ved Kejserens Bord, De tolv jævninger
- Faner viftet over Sjolde, De elleve jævningers jordefærd
- Svart længtes jeg efter mit Fædreland, Holgers Orlov and Hjemfart
- I alle de Rige og Lande, Holger Danskes mærke
- Hvor Oberon lever, Ved mindernes kilde
- Vær hilset mit gamle Fædreland, Holger Danskes Tilbagekomst til Danmark
- 1864 43 3 Fantasi pieces, Clarinet and piano
- 1864 44 Sextet, E-flat major, 2 violins, 2 violas and 2 cellos
- 1864 45 7th Symphony, F major

- 1865 46 At Sunset (Ved solnedgang). Cantata. Choir and orchestra. Text by A. Munch
 1866 50 The Crusaders (Korsfarerne). Cantata. Soli, choir and orchestra. Text by Carl Andersen
 1869 48 Kalandus. Cantata. Soli, choir and orchestra. Text by Carl Andersen
 1869 54 Gefion. Cantata. Baritone, choir and orchestra. Text by Adam Oehlenschläger
 1869 — Festsang i Rosenborg Have. Choir and piano. Text by Frederik Paludan-Müller?
 1871 47 8th Symphony, B minor
 1871 51 Seasonal Pictures (Aarstidsbilleder). Soli, female choir and orchestra. Text by Carl Andersen
- Som Skygger i den dunkle Nat, Sommernat
 — Trækfuglen flyver dristigt op, Løvfald
 — Det flagrer mod Bondens Rude, Julekvæld
 — Hvad daemrer i Øst bag den rødmende Sky, Løvspring
 1872 — Festmusik til den nordiske Industriudstillings Aabningsfest. Choir. Text by Carl Ploug
 1873 52 The Mountain Thrall (Den bjergtagne). Cantata. soli, male choir and orchestra. Text by Carsten Hauch
 1873 2b Spring Flowers (Foraarstoner), 3 piano pieces. (revised version of 1841 pieces)
 — Allegretto grazioso, F major
 — Andantino con moto, B-flat major
 — Allegretto cantabile, C major
 1873 — Festligt præludium over salmen "Lover den Herre". Organ
 1874 49 Zion. Cantata. Baritone, choir and orchestra. Text by Carl Andersen
 1874 53 Novelletter, F major, Strings
 1875 2a Rebus, 3 piano pieces
 — Scherzo, B-flat major
 — Intermezzo, G major
 — Alla marcia, C major
 1876 — Akvarel, A major, Piano

- 1877 — String quartet, E minor.
1878 — Capriccio, A minor. Violin and orchestra
1879 55 En Sommerdag paa Landet, Orchestral suite
1879 — Festmusik i anledning by Universitetets 400 Aars Jubilæum
1879 — Fiskerdrengen leger ved salten Vesterhav, Fiskerdrengen. Text by Chr. Richardt
1880 56 Violin concerto, D minor
1881 57 Nye Akvareller. Piano
- Humoreske, A minor
— Notturno, E major
— Scherzo, D-flat major
— Romanza, A major
— Capriccio, F major
1882 60 Psyche. Cantata. Soli, choir and orchestra. Text by Carl Andersen
1883 — Festmusik til nordisk Kunstmuseum
1884 61 Holbergiana, Orchestral suite
1884 — Ulysses-March. Forspil til Holberg: Ulysses von Ithaca
1885 59 3rd violin sonata, B-flat major
1885 — Benedictus and Amen. Choir and organ
1886 58 Novelletter, E major, Strings
1886 62 Folkedanse, Violin and piano
1889 63 String quartet, D major
1889 64 Der Strom. Cantata. Soli, choir, piano and orchestra. Text after Goethes Mahomet
1889 — String quartet, E minor. Revision of the 1877 quartet
Songs for which the year of composition is not known

Agnete var elsket, uskyldig og god, Vise om Agnete og Havmanden. Text by H. C. Andersen

Ak kæreste Hr. Gulds, Farvel lille Grete. Text by F. L. Høedt
Alt oprejst Maanen staar, Fatimes bytensang. Text by Adam Oehlenschläger
De Bølger rulle så tungt bysted, Liden Kirsten. Text by J. L. Heiberg
De hvideste Perler i Havet er spredt, Den Elskede. Text by Carsten Hauch
Der er saa travlt i Skoven. Text by Chr. Richardt
Der var saa favrt under Lindens Løv. Text by ?
Der var så sort i Kirken, Den 19. December 1863. Text by Chr. Richardt
Der voksed et Træ i min Moders Gaard, Hemming spillemands sang. Text by H. C. Andersen
En Songs henrykt til sit Hjerte trykker, Sommeren begynder. Text by ?
Farvel mit elskte Moderhjem! Flygningen. Text by Carsten Hauch
Fluen flyver om Lysets Skin, Fluen. Text by Gerson
Fra kvalmfulde Mure. Text by Adam Oehlenschläger
Går det, Herre, som jeg vil. Salme. Text by N. F. S. Grundtvig
Hvad toner gennem Skoven. Text by J. L. Heiberg
Hvor Elven kægt gennem Kloften sprang, Fjeldbroen. Text by Carl Andersen
Hytten er lukket, Natten er stille, Serenade ved Strandbredden. Text by Chr. Winther
Højt ligger paa Marken den hvide Sne, Snedronningen. Text by H. C. Andersen
I din Haand, du lille blinker, Til min egen Dreng. Text by Ludvig Bødtcher
I Jesu Navn er Løftets Ord udsagt, Bryllupssang. Text by Johs. Petersen
Jeg gik mig i den dunkle Skov, Jægerens Sommerliv. Text by Henrik Hertz
Jeg lader Baaden glide frem, En Situation. Text by Chr. Winther
Køb Herre, Frugter, liflig i Smag and Skær, Den lille Frugtsælgerske. Text by Gerson
Lette Bølge! Når du blåner, Barcarole. Text by J. L. Heiberg
Lærken synger sin Morgensang, Fiskerdrengens Vise. Text by H. C. Andersen
Min lille Fugl, hvor flyver du. Romance. Text by H. C. Andersen

Natten er saa stille, Barcarole. Text by J. L. Heiberg
Naar det dufter sødt fra Blomsters Flor. Text by ?
Paaske vi holde. Text by N. F. S. Grundtvig
Rinda min Brud! Skalks Sang. Text by Adam Oehlenschläger
Rosen sidder på tronen, Rosen. Text by Chr. Winther
Rød Maanen skinner blandt Stjerner smaa, Havfren. Text by B. S. Ingemann
Sig Himlen hvælver saa ren and klar, Marts violer. Text by H. C. Andersen
Smaa Violer! O hvor sødt, Violerne. Text by Adam Oehlenschläger
Som markens blomst henvisner fage. Salme. Text by N. F. S. Grundtvig
Sov sødt i din Vugge, Vuggesang. Text by Niels W. Gade
Spilemand spiller paa Strenge, Spillemanden. Text by B. S. Ingemann
Steren sad paa Kviste, Naar Solen Skinner. Text by Barner
Tre Rejsende drand fra Herberget ud, Den Eenlige. Text by B. S. Ingemann
Ved Bækken jeg sidder, Pigens Sang ved Bækken. Text by B. S. Ingemann
Vi grave dybt i sorten Muld, Bjergmandssang. Text by Chr. Winther
Vi vandre sammen Arm i Arm, Skowsang. Text by Emil?
Da droben auf jenem Berge, Schäfers Klagelied. Text by Goethe
Der treue Walther ritt vorbei, Vom treuen Walther. Text by Uhland
Fahr' mich hinüber junger Schiffer, Der Gondolier. Text by W. Wagner
Ich bin ein leichter Junggesell, Der Junggesell. Text by Pfizer
Lebet wohl, geliebte Bäume. Text by Goethe
Mein Schatz ist auf die Wanderschbyt hin, Volkslied
Von dem Felsen stürzt' ein Stein, Das Liebes-Denkmal. Text by ?

Organ works for which the year of composition is not known

By Højheden oprunden er. Organ

Aleneste Gud i Himmerig. Organ
Andante con moto, D minor. Organ
Andante, C major. Organ
Andante, G minor. Organ
Fra Himlen højt kom Budskab her (i). Organ
Fra Himlen højt kom Budskab her (ii). Organ
Hvo ikkun lader Herren raade (i). Organ
Hvo ikkun lader Herren raade (ii). Organ
Organstykke, C minor
Sørgemarch. Organ
Tonestykke, D minor. Organ
Trio, C major. Organ
Trio, F major. Organ
Vor Gud han er saa fast en Borg. Choral & variations. Organ

[edit] References

1.

^ See Anna Celanza's The Early Works of Niels W. Gade for more about the sources of Gade's programs and their connection to Danish nationalism.

Alexander Glazunov

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http://en.wikipedia.org/wiki/File:Glazunov_by_Repin.jpg
Portrait of Glazunov by Ilya Repin, 1887.

Alexander Konstantinovich Glazunov (Russian:

, Aleksandr Konstantinovic
Glazunov;
French: Glazounov; German: Glasunow; 10 August [O.S. 29 July] 1865 – 21 March 1936) was a Russian composer of the late Russian Romantic period, music teacher and conductor. He served as director of the Saint Petersburg Conservatory between 1905 and 1928 and was also instrumental in the reorganization of the institute into the Petrograd Conservatory, then the Leningrad Conservatory,

following the Bolshevik Revolution. He continued heading the Conservatory until 1930, though he had left the Soviet Union in 1928 and did not return.[1] The best known student under his tenure during the early Soviet years was Dmitri Shostakovich.

Glazunov was significant in that he successfully reconciled nationalism and cosmopolitanism in Russian music. While he was the direct successor to Balakirev's nationalism, he tended more towards Borodin's epic grandeur while absorbing a number of other influences. These included Rimsky-Korsakov's orchestral virtuosity, Tchaikovsky's lyricism and Taneyev's contrapuntal skill. His weaknesses were a streak of academicism which sometimes overpowered his inspiration and an eclecticism which could sap the ultimate stamp of originality from his music. Younger composers such as Prokofiev and Shostakovich eventually considered his music old-fashioned while also admitting he remained a composer with an imposing reputation and a stabilizing influence in a time of transition and turmoil.[2]

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[edit] Biography

[edit] Prodigy

Glazunov was born in Saint Petersburg and was the son of a wealthy publisher. He began studying piano at age of nine and began composing at 11. Mily Balakirev, former leader of the nationalist group "The Five", recognized Glazunov's talent and brought his work to the attention of Nikolai Rimsky-Korsakov. "Casually Balakirev once brought me the composition of a fourteen-or fifteen-year-old high-school student, Sasha Glazunov", Rimsky-Korsakov remembered. "It was an orchestral score written in childish fashion. The boy's talent was indubitably clear."^[3] Balakirev introduced him to Rimsky-Korsakov shortly afterwards, in December 1879. Rimsky-Korsakov premiered this work in 1882, when Glazunov was 16. Borodin and Stasov, among others, lavishly praised both the work and its composer.

Rimsky-Korsakov taught Glazunov as a private student.^[4] "His musical development progressed not by the day, but literally by the hour", Rimsky-Korsakov wrote.^[4] The nature of their relationship also changed. By the spring of 1881, Rimsky-Korsakov considered Glazunov more of a junior colleague than a student.^[5] While part of this development may have been from Rimsky-Korsakov's need to find a spiritual replacement for Modest Mussorgsky, who had died that March, it may have also been from observing his progress on

^[5]

the first of Glazunov's eight symphonies.

[edit] Mentored by Belyayev

http://en.wikipedia.org/wiki/File:Belyayev_by_Repin.jpg
Portrait of Mitrofan Belyayev by Ilya Repin (1886)

More important than this praise was that among the work's admirers was a wealthy timber merchant and amateur musician, Mitrofan Belyayev. Belyayev was introduced to Glazunov's music by Anatoly Lyadov[6] and would take a keen interest in the teenager's musical future,[7] then extend that interest to an entire group of nationalist composers.[6] Belyayev took Glazunov on a trip to Western Europe in 1884. Glazunov met Liszt in Weimar, where Glazunov's First Symphony was performed.[8]

Also in 1884, Belyayev rented out a hall and hired an orchestra to play Glazunov's First Symphony plus an orchestral suite Glazunov had just composed.[9] Buoyed by the success of the rehearsal, Belyayev decided the following season to give a public concert of works by Glazunov and other composers.[10] This project grew into the Russian Symphony Concerts, which were inaugurated during the 1886–1887 season.[11]

In 1885 Belyayev started his own publishing house in Leipzig, Germany, initially publishing music by Glazunov, Anatoly Lyadov Rimsky-Korsakov and Alexander Borodin at his own expense. Young composers started appealing for his help. To help select from

their offerings, Belayev asked Glazunov to serve with Rimsky-Korsakov and Lyadov on an advisory council.[12] The group of composers that formed eventually became known at the Belayev Circle.[6]

[edit] Fame

Glazunov soon enjoyed international acclaim. Nevertheless, he experienced a creative crisis in 1890–1891. He came out of this period with a new maturity. During the 1890s he wrote three symphonies, two string quartets and the ballet *Raymonda*. By the time he was elected director of the Saint Petersburg Conservatory in 1905, he was at the height of his creative powers. His best works from this period are considered his Eighth Symphony and Violin Concerto. This was also the time of his greatest international acclaim. He conducted the last of the Russian Historical Concerts in Paris on 17 May 1907 and received honorary Doctor of Music degrees from the universities of Oxford and Cambridge. There were also cycles of all-Glazunov concerts in Saint Petersburg and Moscow to celebrate his 25th anniversary as a composer.[13]

[edit] Conductor

Glazunov made his conducting debut in 1888. The following year, he conducted his Second Symphony in Paris at the World Exhibition.[14]. He was appointed conductor for the Russian Symphony Concerts in 1896. In March of that year he conducted the posthumous premiere of Tchaikovsky's student overture *The Storm*.[15] In 1897, he led the disastrous premiere of Rachmaninoff's Symphony No 1. The composer's wife later claimed that Glazunov seemed to be drunk at the time. While this assertion cannot be confirmed, it is not implausible for a man who, according to Shostakovich, kept a bottle of alcohol hidden behind his desk and sipped it through a tube during lessons.[16]

Drunk or not, Glazunov had insufficient rehearsal time with the symphony and, while he loved the art of conducting, he never fully mastered it.[14] From time to time he conducted his own compositions, especially the ballet *Raymonda*, even though he may have known he had no talent for it. He would sometimes joke, "You can criticize my compositions, but you can't deny that I am a good conductor and a remarkable conservatory Director."[17]

Despite the hardships he suffered during World War I and the ensuing civil war, Glazunov remained active as a conductor. He conducted concerts in factories, clubs and Red Army posts. He played a prominent part in the Russian observation in 1927 of the centenary of Beethoven's death, as both speaker and conductor. After he left Russia, he conducted an evening of his works in Paris in

1928. This was followed by engagements in Portugal, Spain, France, England, Czechoslovakia, Poland, the Netherlands, and the United States.[18]

[edit] Conservatory

In 1899, Glazunov became a professor at the Saint Petersburg Conservatory. In the wake of the 1905 Russian Revolution and firing, then re-hiring of Rimsky-Korsakov that year, Glazunov became its director. He remained so until the revolutionary events of 1917, which culminated on 7 November. His Piano Concerto No. 2 in B minor, Op. 100, which he conducted, was premiered at the first concert held in Petrograd after that date.[19] After the end of World War I, he was instrumental in the reorganization of the Conservatory—this may, in fact, have been the main reason he waited so long to go into exile.[17] During his tenure he worked tirelessly to improve the curriculum, raise the standards for students and staff, as well as defend the institute's dignity and autonomy. Among his achievements were an opera studio and a students' philharmonic orchestra.[14]

Glazunov showed paternal concern for the welfare of needy students, such as Dmitri Shostakovich and Nathan Milstein. He also personally examined hundreds of students at the end of each academic year, writing brief comments on each.[14] Unfortunately, according to Shostakovich's comments in Testimony, Glazunov's alcoholism may have progressed to the point that he could not give a lesson while sober. Glazunov taught only chamber music by the time Shostakovich was a student. Glazunov sat at his desk, not interrupting the music being played during class. He spoke quietly and briefly, his comments becoming less distinct and briefer toward the end of the lesson.[20]

While Glazunov's sobriety could be questioned, his prestige was not. Because of his reputation, the Conservatory received special status among institutions of higher learning in the aftermath of the October Revolution. Glazunov established a sound working relationship with the Bolshevik regime, especially with Anatoly Lunacharsky, the minister of education. Nevertheless, Glazunov's conservatism was attacked within the Conservatory. Increasingly, professors demanded more progressive methods, and students wanted greater rights. Glazunov saw these demands as both destructive and unjust. Tired of the Conservatory, he took advantage of the opportunity to go abroad in 1928 for the Schubert centenary celebrations in Vienna. He did not return. Maximilian Steinberg ran the Conservatory in his absence until Glazunov finally resigned in 1930.[13]

[edit] Exile

Glazunov toured Europe and the United States,[when?] and settled in Paris.[when?] He always claimed that the reason for his continued absence from Russia was "ill health"; this enabled him to remain a respected composer in the Soviet Union, unlike Stravinsky and Rachmaninoff, who had left for other reasons. In 1929, he conducted an orchestra of Parisian musicians in the first complete electrical

[21]
recording of *The Seasons*. In 1934 he wrote his *Saxophone Concerto*.

[edit] Married life

In 1929, at age 64, Glazunov married the 54-year-old Olga Nikolayevna Gavrilova (1875–1968).[22] The previous year, Olga's daughter Elena Gavrilova had been the soloist in the first Paris performance of his *Piano Concerto No. 2* in B major, Op. 100.[23] He subsequently adopted Elena (she is sometimes referred to as his stepdaughter), and she then used the name Elena Glazunova. In 1928, Elena had married the pianist Sergei Tarnowsky, who managed Glazunov's professional and business affairs in Paris, such as negotiating his United States appearances with Sol Hurok.[24] Elena later appeared as Elena Gunther-Glazunova after her second marriage, to Herbert Gunther (1906–1978).[19]

[edit] Death

Glazunov died in Paris at the age of 70 in 1936. The announcement of his death shocked many. They had long associated Glazunov with the music of the past rather than of the present, so they thought he had already been dead for many years.[25]

[26]
In 1972 his remains were reinterred in Leningrad.

[edit] Works and influence

[edit] Phenomenal memory

Glazunov was acknowledged as a great prodigy in his field and, with the help of his mentor and friend Rimsky-Korsakov, finished some of Alexander Borodin's great works, the most famous being the *Third Symphony* and the opera *Prince Igor*, including the popular *Polovetsian Dances*. He reconstructed the overture from memory, having heard it played on the piano only once. Shostakovich reports, however, that Glazunov told him when drunk that his "reconstruction" of Borodin's overture was actually original work; Glazunov chose to give full credit to Borodin for the composition which he, Glazunov, wrote. Glazunov's ability to

perfectly mimic Borodin's style is a tribute to his musical creativity. His giving the credit to Borodin, Shostakovich felt, said much for Glazunov's character. "It doesn't happen often that a man composes excellent music for another composer and doesn't advertise it (to talk while drinking doesn't count). It's usually the other way around—a man steals an idea or even a considerable piece of music and passes it off as his own."^[27]

Shostakovich mentioned in Testimony that there were many similar stories about Glazunov's memory. One of the more famous ones, he recalled, was when Sergei Taneyev came to Saint Petersburg with a new symphony. The person whom Taneyev was visiting hid the teenage Glazunov in the next room. Taneyev played his symphony on the piano for the host. The other guests praised and congratulated him. The host then told Taneyev, "I'd like you to meet a talented young man. He's also written a symphony." He brought Glazunov in from the next room. The host said, "Sasha, show your symphony to our dear guest." Glazunov sat down at the piano and played Taneyev's symphony from beginning to end, after hearing it only once and through a closed door.^[28]

Age did not weaken Glazunov's memory. Another story Shostakovich relayed was of an "eternal student" applying to enter the composition department at the Saint Petersburg Conservatory. The applicant played a piano sonata he had written. Glazunov listened. When the applicant had finished, Glazunov said, "If I'm not mistaken, you applied a few years ago. Then, in another sonata, you had quite a good secondary theme." Glazunov sat down at the keyboard and played a large segment of the old sonata. "The secondary theme was rubbish, of course", Shostakovich said, "but the effect was enormous."^[29]

[\[edit\]](#) Compositions

See also: [List of compositions by Alexander Glazunov](#) and [Category:Compositions by Alexander Glazunov](#)

<http://en.wikipedia.org/wiki/File:AlexanderGlazounov.jpg>

Alexander Glazunov

Chant du ménestrel, Op. 71
Performed by the Skidmore College Orchestra. Courtesy of Musopen

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Glazunov's most popular works nowadays are his ballets *The Seasons* and *Raymonda*, some of his later symphonies, particularly the Fourth, Fifth and Sixth, and his two Concert Waltzes. His Violin Concerto, which was a favorite vehicle for Jascha Heifetz, is still sometimes played and recorded. His last work, the Saxophone Concerto (1934), showed his ability to adapt to Western fashions in music at that time. The earlier rebellions of the experimental, serialist and minimalist movements passed him by and he never shied away from the polished manner he had perfected at the turn of the century.

Glazunov's musical development was paradoxical. He was adopted as an idol by nationalist composers who had been largely self-taught and, apart from Rimsky-Korsakov, deeply distrustful of academic technique. Glazunov's first two symphonies could be seen as an anthology of nationalist techniques as practiced by Balakirev and Borodin; the same could be said for his symphonic poem *Stenka Razin* with its use of the folk song "Volga Boatmen" and orientalist practices much like those employed by The Five. By his early 20's he realized the polemic battles between academicism and nationalism were no longer valid. Although he based his compositions on Russian popular music, Glazunov's technical mastery allowed him to write in a sophisticated, cultured idiom. With his Third Symphony, he consciously attempted to internationalize his music in a manner similar to Tchaikovsky, to whom the piece is dedicated.[30]

The Third Symphony was a transitional work. Glazunov admitted its composition caused him a great deal of trouble. With the Fourth Symphony, he came into his mature style. Dedicated to Anton Rubinstein, the Fourth was written as a deliberately cosmopolitan work by a Russian looking outward to the West, yet it remained unmistakably Russian in tone.[31] He continued to synthesize nationalist tradition and Western technique in the Fifth Symphony.[32] By the time Glazunov wrote his Seventh Symphony, his duties at the Conservatory had slowed his rate of composition.[33] After his Eighth Symphony, his heavy drinking may have started taking a toll on his creativity, as well. He sketched one movement of a Ninth Symphony but left the work unfinished.[34]

Glazunov wrote three ballets; eight symphonies and many other orchestral works; five concertos (2 for piano; 1 for violin; 1 for cello; 1 for saxophone); seven string quartets; two piano sonatas and other piano pieces; miscellaneous instrumental pieces; and some songs. He worked together with the choreographer Michel Fokine to create the ballet *Les Sylphides*. It was a collection of piano works by Frédéric Chopin, orchestrated by Glazunov. He was also given the opportunity by Serge Diaghilev to write music to *The Firebird* after Lyadov had failed to do so. Glazunov refused. Eventually, Diaghilev sought out the then-unknown Igor Stravinsky, who wrote the music.[35]

Ironically, both Glazunov and Rachmaninoff, whose first symphony Glazunov supposedly had conducted so poorly at its premiere (according to the composer), were considered "old-fashioned" in their later years. In recent years, Glazunov's musical gifts have been more fully appreciated, thanks to extensive recordings of his complete orchestral works.

[edit] Glazunov and Stravinsky

In his Chronicle, Stravinsky admitted that, as a young man, he greatly admired Glazunov's perfection of musical form, purity of counterpoint and ease and assurance of his writing. At 15, Stravinsky transcribed one of Glazunov's string quartets for piano solo.[36]

He also deliberately modeled his Symphony in E-flat, Op. 1, on Glazunov's symphonies, which were then in vogue.[37] He used Glazunov's Eighth Symphony, Op. 83, which was written in the same key as his, as a pattern on which to base corrections to his symphony.[38]

This attitude changed over time. In his Memoirs Stravinsky called Glazunov one of the most disagreeable men he had ever met, adding that the only bad omen he had experienced about the initial (private) performance of his symphony was Glazunov having come to him afterwards saying, "Very nice, very nice." Later, Stravinsky amended his recollection of this incident, adding that when Glazunov passed him in the aisle after the performance, he told Stravinsky, "Rather heavy instrumentation for such music."[39][40]

For his part, Glazunov was not supportive of the modern direction Stravinsky's music took. He was not alone in this prejudice—their mutual teacher Rimsky-Korsakov was as profoundly conservative by the end of his life, wedded to the academic process he helped instill at the Conservatory. Unlike Rimsky-Korsakov, Glazunov was not anxious about the potential dead-end Russian music might take by following academia strictly, nor did he share Rimsky-Korsakov's grudging respect for new ideas and techniques.[41]

Chances are that Glazunov treated Stravinsky with reserve, certainly not with open rudeness.[41] His opinion of Stravinsky's music in the presence of others was another matter. At the performance of *Feu d'artifice* (Fireworks), he reportedly made the comment, "Kein talent, nur Dissonanz." (Also in the audience was Sergei Diaghilev, who on the strength of this music sought out the young composer for the Ballets Russes.)[42] Glazunov eventually considered Stravinsky merely an expert orchestrator. In 1912 he told Vladimir Telyakovskiy, "Petrushka is not music, but is excellently and skillfully orchestrated."[43]

[edit] Glazunov and modernism

Igor Stravinsky was not the only composer whose modernist tendencies Glazunov disliked. Shostakovich mentioned Glazunov's attacks against the "recherché cacophonists"—the elder composer's term for the newer generation of Western composers, beginning with Debussy. When Franz Schreker's opera *Der ferne Klang* was staged in Leningrad, Glazunov pronounced the opera "Schrekliche Musik!" He also may have wondered occasionally whether he had played a role in spawning musical chaos. Once, while looking a score of Debussy's *Prélude à l'après-midi d'un faune*, he commented, "It's orchestrated with great taste.... And he knows his work.... Could it be that Rimsky and I influenced the orchestration of all these contemporary degenerates?"[44]

To Glazunov's credit, however, even after he had consigned a piece of music to be "cacophonic", he did not stop listening to it. Instead, he would continue listening in an effort to comprehend it. He "penetrated" Wagner's music in this way; he understood nothing

about Die Walküre the first time he heard it—or the second, third, or fourth. On the tenth hearing, he finally understood the opera and liked it very much. When Shostakovich was one of his students, Glazunov was attempting to do the same with Richard Strauss's Salomé—"getting used to it, penetrating it, studying it", Shostakovich said.[45]

[edit] Glazunov and Shostakovich

Shostakovich entered the Petrograd Conservatory at age 13, becoming the youngest student there. He studied piano with Leonid Nikolayev and composition with Rimsky-Korsakov's son-in-law Maximilian Steinberg. He proved to be a disciplined, hard-working student. Glazunov may have recognized in Shostakovich an echo of his younger self. He carefully monitored his progress in Steinberg's class and, in awarding him his doctorate, recommended Shostakovich for a higher degree which normally would have led to a professorship. Due to his family's financial hardship, Shostakovich was not able to take advantage of this opportunity.[46] Glazunov also arranged for the premiere of Shostakovich's First Symphony, which took place on 12 March 1926 with the Leningrad Philharmonic under Nikolai Malko.[47] This was 44 years after Glazunov's First Symphony had first been presented in the same hall.[48]

In another instance of *déjà vu* with Glazunov's early life, the symphony caused almost as much of a sensation as the appearance of the young Shostakovich on the stage awkwardly taking his bow.[47]

Because of Glazunov's bouts of heavy drinking, he found the ban on the official sale of wine and vodka by the Bolsheviks a particular hardship. However, he learned Shostakovich's father had access to spirit alcohol, which was strictly rationed. One of Shostakovich's more onerous tasks became relaying requests between Glazunov and his father. He found this troubling for two reasons. First, the requests could place his father in mortal danger, particularly since it was impossible to tell whom the Bolsheviks would decide to shoot as an example to others. Second, he did not wish anyone to attribute his success at the Conservatory to bribery.[49]

[edit] Glazunov and the Conservatory

Dmitri Shostakovich admitted that while there was much about Glazunov that he found incomprehensible, even laughable, Glazunov willingly sacrificed his time, his peace of mind and his creativity for the Conservatory. He spent practically all his time there. He became calm and firm in dealing with the authorities. When asked before the Revolution how many Jews were enrolled, Glazunov sent the reply, "We don't keep count here." [50] In 1922, the government decided to give Glazunov living conditions that would facilitate his creativity and be commensurate with his achievements. Glazunov, who had lost a tremendous amount of weight and was

living as hard a life as many in that time, asked instead that the government send firewood to the Conservatory so the students could study more easily. The firewood was delivered.[51]

He gave away a tremendous amount of his salary to needy students out of compassion for them. He wrote countless letters of recommendation, writing what he really thought about the person and giving praise with justification. Sometimes he went to government officials to plead their case. Jewish musicians knew he would see the authorities to get them permission to live in Petrograd. Thanks to him, Jascha Heifetz, Nathan Milstein and Mischa Elman, among others, were able to come and study.[52] Shostakovich claimed Glazunov never asked these musicians to play for him; he felt everyone had a right to live where they pleased and art would not suffer as a result. Most importantly to Shostakovich, Glazunov did not call attention to his efforts in this regard. "He didn't demonstrate his high principles when it came to small and pathetic people. He saved this for more important people and more important incidents."[53]

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 3. ^ Rimsky-Korsakov, 230–231.
 4. ^ ab Rimsky-Korsakov, 231.
 5. ^ ab Taylor, 4.
 6. ^ abc Volkov, Saint Petersburg, 349.
 7. ^ Rimsky-Korsakov, 274.
 8. ^ Scharz, New Grove, 938.
 9. ^ Rimsky-Korsakov, 275.
 10. ^ Rimsky-Korsakov, 278.
 11. ^ Rimsky-Korsakov, 279, 281.
 12. ^ Maes, 173.
 13. ^ ab Schwarz, New Grove, 938–939.
 14. ^ abcd Schwarz, New Grove, 938.
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 16. ^ Norris, New Grove, 709.
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 18. ^ Schwarz, New Grove, 939.
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20. ^ Volkov, Testimony, 58–59.
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31. ^ Huth, Warner 63236, 4–5.
32. ^ Huth, Warner 61434, 6.
33. ^ Huth, Warner 63236, 5.
34. ^ Hugh, Warner 61939, 6.
35. ^ Figes, 275.
36. ^ White, 138.
37. ^ White, 138, 364.
38. ^ Walsh, 87.
39. ^ White, 138–139.
40. ^ Glazunov was not the only one to comment on heaviness in the orchestration. Rimsky-Korsakov, under whose supervision Stravinsky had written the symphony, reportedly told his young student, "This is too heavy; be more careful when you use trombones in the middle register" (White, 12; Stravinsky, Memoirs).
41. ^ ab Walsh, 103.
42. ^ White, 143.
43. ^ Walsh, 103–104.
44. ^ Volkov, Testimony, 62–63.
45. ^ Volkov, Testimony, 63.
46. ^ MacDonald, 22.
47. ^ ab MacDonald, 28.
48. ^ Volkov, Saint Petersburg, 355.

49. ^ Volkov, Saint Petersburg, 353–354.

50. ^ Volkov, Testimony, 166.

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List of compositions by Alexander Glazunov

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Glazunov

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Op. 57: Raymonda, ballet in three acts (1898)
Op. 61: Les Ruses d'Amour aka The Trial of Damis aka Lady Soubrette, ballet in one act (1900)
Op. 67: The Seasons, ballet in one act (1900)
Op. 95: Music to the drama The King of the Jews after K.K. Romanov (1913)

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Op. 5: Symphony No. 1 in E major "Slavonian Symphony" (1881-1884)
Op. 16: Symphony No. 2 in F-sharp minor "To the Memory of Liszt" (1886)
Op. 33: Symphony No. 3 in D major (1890)

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Op. 77: Symphony No. 7 in F major "Pastorale" (1902-1903)
Op. 83: Symphony No. 8 in E-flat major (1905-1906)[1]
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Op. 51: Concert Waltz No. 2 in F major for orchestra (1894)
Op. 52: Scènes de Ballet, suite, not intended as dance piece (1894)
Op. 53: Fantasy From Dark into Light for orchestra (1894)

Op. 68: "Pas de Caractère" from Raymonda in G major for orchestra (1899)
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Op. 92: Concerto No. 1 in F minor for piano and orchestra (1910-1911)
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Op. 100A/B: Mazurka Oberek (1917) for violin and orchestra or piano (1917)
Op. 108: Concert Ballade in C major for cello and orchestra (1931)
Op. 109: Concerto for Alto Saxophone and String Orchestra in E-flat major (1934) (same opus number as quartet, but different work [1])
)

In 1896 he arranged Tchaikovsky's violin and piano piece Souvenir d'un lieu cher for violin and orchestra.

[\[edit\]](#) Vocal/Choral Orchestral

- Op. 40: Triumph March for large orchestra and chorus (1892)
- Op. 56: Coronation Cantata for four soloists, chorus and orchestra (1895)
- Op. 65: Cantata after Pushkin for solo voices, chorus and orchestra (1899)
- Op. 97: Song of the Volga-skippers for chorus and orchestra (1918)

[\[edit\]](#) Chamber

String Quartets

- Op. 1: String Quartet No. 1 in D major (1881-1882)
- Op. 10: String Quartet No. 2 in F major (1884)
- Op. 26: String Quartet No. 3 in G major "Quatuor Slave" (1886-1888)
- Op. 64: String Quartet No. 4 in A minor (1894)
- Op. 70: String Quartet No. 5 in D minor (1898)
- Op. 106: String Quartet No. 6 in B-flat major (1920-1921)
- Op. 107: String Quartet No. 7 in C major "Hommage au passé" (1930)
- Op. 14: Oriental Reverie for clarinet and string quartet (original version of 2 Pieces for Orchestra) (1886)
- Op. 15: Five Novelettes for String Quartet (1886)
- Op. 35: Suite in C major for string quartet (1887-1891)
- Op. 38: In Modo Religioso, quartet for trumpet, horn and two trombones (1892)
- Op. 39: String Quintet in A major for string quartet and cello (1891-1892)
- Op. 105: Elegy in D minor for string quartet in memory of M. P. Belaieff (1928)
- Op. 109: Saxophone Quartet in B-flat major (1932)

[\[edit\]](#) Instrumental

- Op. 17: Elegy in D-flat major for cello and piano (1888)
- Op. 24: Rêverie in D-flat major for horn and piano (1890)
- Op. 32A: Meditation in D major for violin and piano (1891)

Op. 44: Elegy in G minor for viola and piano (1893)
Op. 71: Chant du Ménestrel for cello and piano (1900) (a version exists for cello and orchestra)
Op. 93: Preludium and Fugue No. 1 in D major for organ (1906-1907)
Op. 98: Preludium and Fugue No. 2 in D minor for organ (1914)
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Op. 2: Suite on the Theme "S-A-C-H-A" for Piano (1883)
Op. 22: Two Pieces for Piano (1889)
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Op. 72: Theme and Variations in F-sharp minor for piano (1900)
Op. 74: Piano Sonata No. 1 in B-flat minor (1901)
Op. 75: Piano Sonata No. 2 in E minor (1901)
Op. 101: Four Preludes and Fugues for piano (1918-1923)
Op. 103: Idylle in F-sharp major for piano (1926)
Op. 104: Fantasy in F minor for two pianos (1919-1920)

[edit] Vocal/Choral

- Op. 4: Five Romances, songs (1882-1885)
- Op. 27: Two Songs after Pushkin (1887-1890)
- Op. 59: Six Songs for middle voice (1898)
- Op. 60: Six songs (romances) to poetry of Aleksandr Pushkin and Apollon Maikov) for high voice (1897-1898) ([2])
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 Op. 58: Symphony No. 6 in C minor (1896)
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)
Op. 110: Fantasy in G minor for organ (1934-1935)

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Symphony No. 9 in D minor (1910)
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[edit] References

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Jews like their Christian counterparts have had their fair share of child prodigies, Joseph Hoffmann was performing at the piano at an early age, Broneslaw Huberman (also known as the Wunderkind) (who founded the Israeli Philharmonic Orchestra and Erich Wolfgang Korngold who composed at an early age, and the list can go on and on. Jews by their very nature encourage their children to excel in what ever they do.

Other composers are Rami Bar – niv, who himself composed rag time music and classical music, a certain Tobias of Estonia, Robert Rollin (an American) in Cape Town and Thomas Rajna who was born in Hungary and is living in South Africa, and same can be said for Peter Klatzow who has composed ballet music for the Shakespeare Play Hamlet and the Ballet Die Drie Diere.

There has been Music by Jewish composers that have been declared entarte (banned) music, such as Korngold, Pavel Haas (a pupil of Leos Janacek), Hans Krasa, Viktor Ullman, and Ernst Krenek (a gentile). Some composers were murdered in Auschwitz, round about 1944 and 1945.

Jews have composed in all genres of music like their Christian counterparts, both secular and religious. It must also be remembered that Jews are not a homogenous group that say Islam might be, for that matter, even the Muslims themselves are also not homogenous either. Jehovah's Witnesses are the only people together with the B’hai people can claim homogeneity, but were they to compose secular music as individuals, and then no doubt, the music would invariably be identified with that geographical region or place.

Chapter 10: Philosophical Skills

Man has always been seeking freedom of thought and of expression, and philosophy dates way back to ancient times, Middle Ages, the reformation and to the present time.

In Ancient Greece, one had Socrates, Plato and Aristotle, not to mention that there have also been Roman and Chinese philosophers.

In Europe during reformation, there was Voltaire, Jean Jacques Rosseau, Goethe, Heinrich Heine, Schiller and others, and also Baruch Spinoza.

It is interesting to note that the philosopher, Jean Jacques Rosseau was also himself a musician and composer.

Heinrich Heine said that if books were burned, then lives would be burned as well.

The book burnings in 1933 in Nazi Germany by some of the most cultured, educated and intelligent people in the world, who also murdered (brutally) 6 000 000 Jews and over 4 000 000 Gentiles.

How much valuable music manuscripts, books and records (including the pressings), not to mention the lives of highly productive and cultured people have been lost due to the wholesale murder by the Germans (NAZIS), Austrians, Rumanians, Croatians and other allies of the Axis powers, however four of the Axis powers, namely Finland, Bulgaria, Spain and Portugal and also Japan did not persecute or murder Jews even though the Germans requested it. One Jew, who fought in the Finnish Army during World War Two against the Russians, was recommended a decoration by the SS, but refused the decoration on account of his co-religionists being persecuted by the Germans.

Also the unnecessary bombing of Dresden, Leipzig and Chemnitz (being cultural centers, what music and manuscripts have not been destroyed and lost, which a great is lost to the musical world.

Music has evolved through the dawn of time and has interspersed with culture and philosophy and there has been cross culturing as well, notwithstanding the different genres of music, not to mention music accompanying the poetry of some of the greatest philosophers such as Goethe, Schiller and Heine, and that of other poets as well.

What about ballets by composers on Shakespearian Themes, such as Romeo and Juliette by Sergey Prokofiev, Hamlet by Dmitry Shostokowitz in Russia and Peter Klatzo in South Africa, to name but a few.

Operas such as Falstaff, Macbeth and Orthello by Gioseppi Verdi, also based on Shakespearian themes.

Then there is by the very nature of mankind to be prejudiced against other nationalities, religious minorities, gender such as females, sexual orientation, and political orientation.

Composers such as Rachmaniov have been critised for the music they have composed, such as the first symphony by composed by Rachmaniov, which was conducted by Alexander Glazunov who was drunk at the time. Caeser Cui a member of Balakiev's Mighty Handful of Russian Nationalist composers, said that if there was ever a symphony composed in hell, then it was the first symphony of Rachmaniov.

Rachmaniov destroyed the manuscript that he had in his possession, and instructed no one to ever play this symphony ever again. Luckily it survived and from scores reconstructed and is played today and recordings can be purchased as well.

Rachmaniov saw a Dr. Dahl, who used hypnosis on Rachmaniov, managed to get Rachmaniov to compose again, in that Rachmaniov's 2nd piano concerto was a great master piece of music ever to be composed and is the popular of all Rachmaniov's work.

Alexander Scriabin a pupil of Anton Arensky, for which in the opinion of Arensky would never amount to much and has proved that his music was more popular than that of Arensky.

Alexander Scriabin and Sergey Rachmaniov were pupils of Nikolai Zverev, who was a strick disciplinarian where as far as piano playing was concerned, who also had Sunday sessions, where no playing or performing was done and he got his pupils to engage in conversation with the leading composers of the time, and also attend performances at concerts and theatres so as to see how productions were done.

It is interesting that Scriabin was interested in philosophy and in the works of Madame Blavatsky and this was to have an influence on his music, where Scriabin tried to display colour to his music.



Nikolai Zverev and students, with Scriabin seated on his right hand side and Rachmaniov standing on his left hand side.

Much is needed to bridge the cultural devide and bring mankind closer together, coupled with the interaction of the different types of music.

Not all music is good, there is some that contributes to a dysfunctional society, and can result in hearing loss.

I have now finally come to the end of this dissertation, and presented the research from a macro perspective, and have not dwelled in the area of the well known composers such as Bach, Handel, Beethoven, etc. as there are many books and literature available on these composers and their music is freely available.

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In putting together this dissertation (Thesis), I have drawn much of my reseach from the Internet, from talking to associates, and consulting the following sources, both hard copy and digital pdf copies.

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